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SATURDAY, DECEMBER 5, 1903.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

LONDON TOPOGRAPHICAL SOCIETY.

THE FIFTH ANNUAL MEETING of this SOCIETY will be held on WEDNESDAY, December 16, 1903, at 5.15 p.m., in the ROOMS of the SOCIETY of ANTIQUARIES, BURLINGTON HOUSE. The Chair will be taken by Mr. LAURENCE GOMME, F.R.S. Tickets for the Meeting may be obtained from the Hon. Secretary, BERNARD GOMME, 18, Clifford's Inn, Fleet Street, E.C.

GOVERNMENT GRANT TO DEFRAID THE EXPENSES OF SCIENTIFIC INVESTIGATIONS.—Applications for the Year 1904 must be received at the Office of the Royal Society not later than JANUARY 31 NEXT, and must be made upon Printed Forms, to be obtained from the CLERK to the GOVERNMENT GRANT COMMITTEE, Royal Society, Burlington House, London, W.

R.W.S.—ROYAL SOCIETY OF PAINTERS IN WATER COLOURS (Founded 1804). WINTER EXHIBITION NOW OPEN, 10 to 5, Pall Mall East (near National Gallery). F. W. MAYNARD BUTT, Secretary.

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The KENDAL TECHNICAL SCHOOLS COMMITTEE, which is a joint Committee of the Westmorland County Council and the Kendal Borough Council, require EARLY in JANUARY the services of a PRINCIPAL for the KENDAL ART SCHOOL, who will also be required to take the Art Work the Kendal Grammar School. The applicants must hold the Art Master's certificate, and must have had experience in Art School teaching. The total salary is likely to amount to 1904 to 1905, and the one appointed must be subject to the approval of the Committee—take such additional outside work as shall not interfere with his ordinary duties. A statement of duties and Form of Application, which is to be filled in and returned by December 5, may be obtained from the undersigned. C. J. R. TIPPER, B.Sc. Secretary Westmorland County Education Committee, Lowther Street, Kendal.

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CIVIL SERVICE COMMISSION.—FORTH-

COMING EXAMINATION.—ASSISTANT EXAMINERS in the PATENT OFFICE.—DECEMBER 22, 1903. The date specified is the latest at which applications can be received. They must be made on forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, Burlington Gardens, London, W.

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LITERATURE

Napoleon's Captivity in Relation to Sir Hudson Lowe. By R. C. Seaton. (Bell & Sons.)

IN reviewing Lord Rosebery's 'Napoleon: the Last Phase,' in our issue of November 17th, 1900, we expressed the opinion that that much-read work was an indiscretion on the part of a former Minister of the Crown; that, while lacking the essentials of a serious historical study, it raked up the nearly dead embers of a once heated controversy, and that, too, in such a manner as to rouse a shout of jubilation among the Anglophobe journalists of the Continent, and cause searchings of heart among Britons who did not happen to know their own history. The publication of that book, however, led to investigation among documents and records bearing on the British side of the case; and the result has been more light on the St. Helena question. The interest taken in that topic by the general public is certainly curious. That it is widespread was proved not long ago by the enterprise of a popular newspaper in publishing the journal of one of the allied commissioners then resident on the island. Probably the explanation of this freak of the popular fancy may be sought partly in the fact that Boer prisoners of war were confined on that island, within a very short distance of Longwood itself, and partly in the resemblance which the ancient controversy bears to a *cause célèbre*. In many respects it is a case of libel brought against the British Government by posterity respecting its treatment of the most illustrious man of modern times. The suit also serves not only to whet the appetite of the public for petty personal details, but also to gratify the desire of a prosaic generation to indulge its feelings by gazing at the fancied woes of a deposed emperor. The result is a

steady addition to St. Helena literature; and the flow may be expected to continue until the conviction dawns on the world that the smallest minutiae of evidence have been brought to light, and that the intermittent gushes of sentiment on this question may at last be staunch.

Mr. Seaton's work is well calculated to safeguard this generation at least against further attacks of the St. Helena complaint. It is an enlargement of a little book which he brought out in 1898; but a comparison of the two shows that the present work is fuller, and that it focusses many facts recently brought to light, besides being more interesting in the manner of presentment. In the first chapter Mr. Seaton reviews the recent additions to our knowledge on this subject. Here the work of Prof. E. Meyer, as embodied in Dr. Pflugk-Harttung's 'Napoleon,' deserved fuller mention as that of one who has taken great pains to get at the truth amidst the maze of falsehoods in which so many less critical inquirers have gone astray. The more exact methods of modern research have undoubtedly led to a far juster appreciation of the whole question than that which prevailed up to a very recent time; they have shown the worthlessness of the greater part of the evidence brought against Sir Hudson Lowe, the immense difficulties of the position in which he was placed, and the persistent and often insidious attempts made by Napoleon and his followers to blacken his character, to turn his subordinates against him—in brief, to drive him from his post and end the St. Helena captivity. No one who has observed the union of subtlety and energy in Napoleon's character, his influence over all those around him, and his unscrupulousness in the use of tools, will be surprised that he very nearly reached the end he had in view. What is astonishing, however, is that any careful student of this necessarily painful episode should have ever been misled by writers so clearly untrustworthy, and often malicious, as O'Meara, Las Cases, and Montholon; and that their misrepresentations and slanders should to some extent have held the field even after the very full and convincing refutation by Forsyth in his three volumes of 1853. That some impression was made at the time by that work, even on French opinion, was shown by M. de Viel-Castel's review of it in the *Revue des Deux Mondes* for 1855; and Larousse's 'Grand Dictionnaire' sums up the case in the following noteworthy way:—

"La vérité est que les exigences tyranniques du vaincu rendirent presque impossible au malheureux gouverneur la conciliation des devoirs d'humanité avec les obligations de sa charge et les instructions qu'il avait reçues."

It would be impossible to state more clearly and concisely the essentials of the highly complex problem which Lowe had to solve. After the sorry collapse of the Elba arrangement, it was natural that the governments of Europe should insist that the safe detention of the great captive must be the first consideration; and Lowe was chosen because in his long and by no means undistinguished military career he had given proofs of strength of mind and resourcefulness, besides being able to converse in three foreign languages. Mr. Seaton briefly

reviews his early life, and is able to show that he won the complete confidence of the small corps of Corsican Rangers which he led for some years in Minorca, Egypt, and finally at Capri. In defending him from the charge of incompetence in losing Capri to a superior force of Murat's troops—a charge which Sir William Napier brought with his usual partisan vehemence—Mr. Seaton does not state the circumstances with sufficient clearness. The defence was compromised by a sudden attack of General Lamarque with a considerable body of troops on a part of the island where the Maltese regiment was stationed, at some little distance from Lowe's post; the Maltese at once showed signs of unsteadiness and were speedily captured. Thereafter, as no naval help was forthcoming, there was nothing for it but the surrender of the island; but that was arranged by Lowe on the best possible terms.

Mr. Seaton next advances proofs showing the esteem in which Lowe was held by the Tsar Alexander, Blücher, and Gneisenau. It is, however, an exaggeration to claim, as Mr. Seaton does, that the advice of Col. Lowe, then British Commissioner with the allied armies in the campaign of 1814, was decisive in persuading the Tsar to march straight on Paris. Still more incorrect is it to state that Lowe was the first to formulate this plan. The official papers of the Russian headquarters show that the idea occurred about the same time to the Russian Emperor and to more than one of the officers of his staff, owing to the receipt of news that the way was open and that Paris would welcome the allies. Lowe gave his advice on the same side; but the counsels of the British Commissioner were necessarily of little weight in a matter of such transcendent importance, which could be decided only by Alexander and his most confidential military advisers. We may add that the title "Sir" given to Col. Lowe on p. 48 is misleading. He was not knighted until after the campaign of 1814.

It is, however, to St. Helena matters that readers of this volume will instinctively turn. Here we think that Mr. Seaton would have done better to give a fuller introductory sketch of the conditions imposed by the British Government, and secondarily by the Allied Powers, as to the nature of Napoleon's detention. To give a clear presentation of the case as it faced Lowe on his landing and in the following months would, we think, have been a more satisfactory piece of work than to turn aside into bypaths of controversy. The ordinary reader needs all the initial explanation possible; besides which the frequent dragging of Lord Rosebery's name into the narrative becomes wearisome and ineffective. A bad example of this iteration is to be found in the note on p. 90, which is certainly uncalled for.

On the other hand, nothing could be better than the exposure of O'Meara's treacherous mendacity; it is concise and telling, all the more so because the author frankly mentions the one weak point in Sir Hudson Lowe's treatment of that person. The statement would have gained in force had it been noted that O'Meara was guilty

of a grave breach of the British regulations before Lowe's arrival, whereupon Admiral Sir George Cockburn subjected him to a sharp rebuke. Equally effective is the chapter dealing with 'The Case against Lowe.' Mr. Seaton, while showing that Lowe never had the tact which smoothes over trifles and conciliates men who are placed in difficult relations to one another, proves, even on the evidence of men whom the Governor had annoyed, that they thoroughly believed in his kindness of heart, courtesy of manner, and determination to alleviate the lot of the exiles as far as was consistent with the official regulations. A map of the island, showing the limits within which the Emperor might take exercise, illuminates this question, on which much vague nonsense has been written; and Mr. Seaton shows that the regulations which Lowe enforced were, with one exception, such as were needed to guard against plans of escape.

The more this whole question is calmly investigated in the light of the facts now before us, the more one is amazed at the credulity or malice of the long line of Lowe's critics or slanderers. That men so hot-headed and uncritical as Byron and Carlyle should have been duped by O'Meara's statements, and should have embalmed their opinions in two well-known phrases, is not surprising. More astonishing are the criticisms which Sir Walter Scott and the Duke of Wellington passed, evidently without knowing the local conditions that favoured escape. Mr. Seaton examines in an appendix the opinions which the Duke privately expressed to Lord Stanhope in two different conversations—opinions which have recently been quoted in a somewhat misleading manner. The fact, however, that the Duke believed the guarding of the landing-places of the island to be a sufficient precaution against the escape of so subtle an antagonist shows that he was unaware of the plan of rescue formed in the United States, of which the British Government, and thereafter Lowe, had received information. Here, as elsewhere, Mr. Seaton's book gives a frank and businesslike statement of the facts needed for the formation of a correct judgment in a case that has too long been decided by prejudice, emotion, or passion. He does not hide Lowe's defects, but he proves convincingly that, in the words of Prof. Meyer, of Berlin, the Governor was "one of the most calumniated figures in history."

A controversial work like the present can hardly be taken seriously unless a distinct reference is given in a foot-note for every statement of importance. This has been done; the value of the work for students is also enhanced by a full index and an adequate, though by no means exhaustive, bibliography. Exception may here and there be taken to expressions such as "big baby," applied to Gourgaud, and "pop-guns" on p. 17. The style is at times somewhat stiff and jejune; but this is not without its advantages—if it does not appeal to the emotions, it convinces the reason.

Central Asia and Tibet towards the Holy City of Lassa. By Sven Hedin. 2 vols. (Hurst & Blackett.)

DR. SVEN HEDIN, in spite of his comparative youth, is one of the most notable explorers of the day, because he has devoted so many years to the consistent and thorough elucidation of a region of supreme historical and physical interest, in the very heart of the old world. To those who look for descriptions of changing scenery and picturesque towns, the bleakness and sterility of Central Asian travel may seem monotonous. But when we recall that the enormous desert extending from Manchuria to the Pamirs, which Dr. Sven Hedin has made his own province of research, is the scene of some of the most important national migrations and overland travels from East to West and *vice versa*, we need say no more to indicate the exceptional interest attaching to his wanderings about the Tarim Basin and over the plateau of Northern Tibet.

This is the second important piece of exploration that Dr. Hedin has achieved. From 1893 to 1897 he devoted equal energy to examining other parts of the same great hydrographical area. But the present journey covers far more ground than the other, and in its political aspect is more exciting, for the author's attempt to reach Lhasa was resisted with such vehemence, that had he been less of a diplomat serious consequences might have easily supervened.

One of the most interesting features of the present journey is the author's descent by boat of the Yarkand-daria or Tarim river, a trip which in distance could not have been far short, in all, of a thousand miles. His calm and peaceful cruise, in the course of which he surveyed for the first time the channel of this huge but little-known stream, had a peculiar fascination of its own. Here is a short passage descriptive of the riparian scene:—

"Solemnly and in a deep and serried phalanx stood the poplars, as they had stood for hundreds of years, guarding the borders of the river and mirroring their crowns of autumnal gold in the life-giving stream, the sustainer of the woods, the milk-mother of the wild deer and the royal tiger, the bourn of life to the lonely shepherd of the desert. There they stood like a dark wall, at once the antithesis and the rival of the hungry desert behind them."

This great river discharges its waters into the Lop depression, but owing to its frequent changes of channel in the course of centuries, the famous Lake Lop has also shifted, to the confusion of comparative geographers. From the days of Marco Polo down to those of the late Col. Prejevalsky no known traveller had visited this remote lake, so when the last-named explorer announced its rediscovery, great interest attached to his narrative. But Baron F. von Richthofen, himself a great traveller and student, intervened, and, after careful examination of the whole question, arrived at the conclusion that the veritable Lake Lop of history lay further north, and had not been reached by the Russian colonel. A number of striking proofs were adduced in support of this theory, which found acceptance in various quarters. Among others converted by Von Richthofen's arguments was the writer of the present review,

who, in the *Athenæum* of September 14th, 1878, penned the following note:—

"It would appear that the Russian traveller Prejevalsky in his last remarkable journey in the heart of Central Asia did not explore Lob-Nor at all, as he claims to have done. Baron Ferdinand von Richthofen, one of the first comparative geographers of the day, has examined the account of the journey, more especially by the light of Chinese literature, and proves, almost incontestably to our thinking, that the true Lob-Nor must lie somewhere north-east of the so-called Kara-Kotchun Lake discovered by Prejevalsky, and that, in all probability, it is [or was] fed by an eastern arm of the Tarim river."

After a quarter of a century it is interesting to light on corroboration of the above. Dr. Hedin says:—

"I am convinced that in a few years' time the lake will be found in the locality where it was formerly placed by the Chinese cartographers, and where Baron von Richthofen proved by an ingenious deduction that it must once have been. I have said above sufficient to show that the actual facts are in agreement with the Baron's theory."

This conclusion is satisfactory, not only because it attests the accurate discernment of a scientific traveller, whose monumental work on China deserves to retain the admiration of geographers, but also because it bears out the trustworthiness, to a certain extent, of Chinese maps. "Although wanting in practical detail," remarks Von Richthofen of these productions, "nothing is ever laid down that does not actually exist." From this it may be fairly assumed that in respect of the still unexplored tracts of Asia there is much to be learnt from Chinese topographical data.

Another interesting piece of history on which Dr. Hedin throws light is the site of the old kingdom of Lou-lan. This state was situated south of Lop-Nor, and occupied a very important position, like a "buffer" state nowadays. It lay across the southern highway from China to Europe, and played a prominent part in the wars between the Chinese emperors of the Han dynasty and the Hsiungnu (Turks or Huns) in the second century before our era. Even when the famous pilgrim Hwen-thsang passed through it in 645 A.D., it was being gradually overwhelmed by sand, and the relics unearthed by the author possess high antiquarian interest. On this Herr Karl Himly reports to Dr. Hedin:—

"The place where the discovery was made seems to have belonged to a well-to-do Chinese merchant, who carried on a sort of posting or livery business, for he let out carriages and beasts of burden on hire, undertook to deliver letters to Tun-huang (Sa-chow), and so forth. People and goods were conveyed to that town by horses, carriages, and horned cattle.....The inhabitants must have carried on agriculture, for the documents make frequent mention of weights and measures of seed-corn.....Very possibly at the place where these pieces of paper were excavated there formerly stood a sort of treasure-house or species of seed-corn bank, where seed-corn was bought and stored or received as security for debt."

It would seem that then, as now, the most lonely and dangerous tract of this desolate region was this Kumtagh desert between Lop-Nor and Sa-chow. But it is also an extremely interesting corner of Central Asia, for here, according to the Indian

explorer Kishen Singh, who visited it in 1880, is found not only the wild camel, which Dr. Hedin, like Prejevalsky, encountered, but also the wild horse and a curious race of wild men. The Swedish doctor does mention a solitary horse caught sight of there, who regarded him "in a shy sort of way"; but he imagined that it must have escaped from a Mongol encampment, and had grown as wild and as shy as a *kulan*. It was very probably, however, one of the really wild breed, for the locality is precisely that assigned thereto by various travellers. As to the wild men, Kishen Singh reported that they dwelt in caves and glens under the shelter of overhanging rocks, were ignorant of the use of arms of the chase, but were remarkably fleet of foot. It would be very interesting to know whether Dr. Hedin obtained any information regarding this curious race.

As to the grand political objective of the journey, the author, like all his European predecessors since the time of the Abbé Hue and Gabet, more than half a century ago, was unable to enter Lhasa. The various routes that lead up to the capital—there are four principal highways of approach—are all jealously guarded, and not even pilgrims or merchants are permitted to proceed without searching cross-examination and permits from the Council at Lhasa. The Governor of the Nak-chu district who met Dr. Hedin and turned him back was most emphatic and even menacing, and it is creditable to the author's good temper and tact that things ended as smoothly as they did. His journey into British territory and visit to the Indian Viceroy were something like a triumphal progress, and he expresses great gratitude for the hospitality shown to him.

Letters of Lady Louisa Stuart to Miss Louisa Clinton. Second Series. Edited by Hon. James A. Home. (Edinburgh, Douglas.)

THE copious index to Mr. Home's two volumes, which is presented with the one before us, adds to the value of the whole work, since it may be regarded as a storehouse of miscellaneous information about all sorts of gentlefolk two generations ago. There are few whose grandparents moved in courtly circles who will not here find some scraps of gossip about them, most of it amiable, and this gossip throws much incidental light on the cleaner side of social history under George IV. and William IV. But for consecutive reading the second volume is less commendable than the first. Forty years older than the friend and admirer with whom she started a sprightly and profuse correspondence when she was sixty, Lady Louisa Stuart was nearly seventy, though still active in mind, in 1826, the year with which the second series begins. Her correspondent, also, had ceased to be a girl, and apparently taking life more sedately, if not more querulously, as she grew older, had to be addressed more soberly.

For all that the book contains a fair number of good things, not the least welcome of which are the revelations of the writer's own character and temperament. Thus wrote the granddaughter of Lady Mary Wortley

Montagu to the niece of the Lady Stanley of Alderley, whom we know through 'The Girlhood of Maria Joseph Holroyd':—

"Now let me congratulate you upon your own room—it put me so in mind of my own closet at Luton, a space of about eight feet by four, which just held a chair and a table, and had some shelves that held my few books. 'I was bounded in a nut-shell and counted myself a queen of infinite space'; but there I could build my castles and scrawl paper alone, being then about your sister Harriet's age. 'Every one knows his own sore,' says the proverb, and I, with all your tastes, knew the evil of being the youngest among brothers and sisters, of being daily snubbed and checked 'for all my nonsense,' and told by elders, of whom I stood in awe, of my self-conceit and affectation of wisdom, in reading books I had no sort of business with instead of minding my work as I should do, with this constant burthen, 'I know as well as possible you have got it in your head that you are to be like my grandmother,' whereas it was this reproach that first informed me I had ever had a grandmother, and I am sure I heartily hated her name. Whatever I wanted to learn, everybody was up in arms to oppose it, and represent that if I indulged in it I should become such a pedant nobody would be able to bear me. My temper, alas! was not improved by this discipline, nor yet my humility increased, for in my secret heart I involuntarily argued something like the nun who said to Madame de Maintenon: '*La peine que prend une dame de votre élévation de venir exprès me dire que je ne suis pas fille du Roi me persuade que je la suis.*'"

In another letter, complaining of Canning's treatment of her nephew, who was afterwards Lord Stuart de Rothesay, Lady Louisa wrote:—

"Yes, I am spiteful, and I hate to be so; I hate to feel the paltry little woman in my composition. My mind was early formed (or half formed) by the old exploded *Spectator*, and Addison's assertion that he had seen 'A woman's face break out into heats as she was railing against a great man she never saw in her life, hindered my ever being a female politician, even when I became an old maid, though the two characters are as congenial as those of barber and news-monger. In some cases it is a misfortune to be wiser than one's own self, and know very well when one is foolish, which is my predicament on this head."

Lady Louisa appears to have been "a female politician" by fits and starts. A staunch Tory throughout, she watched with ever-increasing alarm and indignation the defection of Canning and others, the success of men like Brougham, and the gradual achievement of such revolutionary measures as the Reform Bill of 1832 and the Slavery Abolition Act of 1833, which seem to have been in her opinion equally iniquitous. But after pouring out her wrath in letters, she evidently found her life enjoyable, especially as it was largely occupied in visiting friends in pleasant country houses, and made herself comfortable, even when, as she said in 1838,

"I have nowhere to go, having no sort of mind to lay out money, and not at all loving that airing round the Park which appertains to my calling of Old Maid."

Although she writes feelingly about Walter Scott's death, and tells much about his daughter Mrs. Lockhart and her family, Lady Louisa's gossip about her great friend is less important and plentiful in this volume than in its forerunner, and there are fewer references to other men of letters.

Alluding to Scott, Lady Louisa admitted that in November, 1832,

"the best character of our poor friend and the best critique on his works which I have yet seen, is in that mischievously Radical magazine, the *New Monthly*, edited by Lytton Bulwer, author of 'Eugene Aram.'"

In fact, she adds:—

"It has pleased me highly, notwithstanding the doctrines which the magazine pretty plainly indicates, viz. away with clergy, universities, lords, courts of law, primogeniture, and everything that used to be held dear to Old England."

But she was out of touch with the new school of writers, and disliked the ways in which it was being patronized:—

"A propos of Lord Byron, was it not a strong measure in Miss Berry to have Countess Guiccioli at a soirée? This was told me by a person highly scandalised at it, though I know not that Countess Guiccioli is any worse than others whom I have met there and heard of elsewhere. But the real four-footed lion, wearing mane, and tail, and teeth, and claws, is not so greedy of prey, nor so indiscriminate in the choice of it, as your catcher of figurative lions. I am convinced that if Thurtell or Burke could have been left at large between the time of their murders and their execution, one should have had an invitation to the treat of seeing them at somebody's soirée."

Admitting that "the school of sentiment" in vogue when she was young "overwrote itself till it became mawkish and nauseating," Lady Louisa regarded as "positively beastly" much that had come into fashion, as a result, in her opinion, of Rousseau's influence:—

"The French philosophy labours to brutalise and degrade whatever it handles, rakes into the dirt for vile motives. And even supposing it hits right, I should say, as of my dinner, let me eat in peace, do not force me into the kitchen or the slaughter-house to see the nastiness which you say attends the best cookery. The butter looks fresh and good, do not insist upon telling me that perhaps the dairymaid rolled it with dirty hands."

The publication of a once-famous novel, 'Trevelyan,' by her friend Lady Scott, gave fresh life to Lady Louisa's old objection to literary women, or, at any rate, to the associations into which they lowered themselves. Here is an amusing outburst:—

"Mr. Bentley's literary adviser (forsooth) said, not knowing the author heard him, that 'it approached the subject in a more masterly manner.' Think of having to do with a puppy who could express himself thus. It put one in mind of Johnson's question, 'Now, pray, what is the first concoction of a play?' I did most earnestly beseech her not to submit to any corrections of Mr. Literary Adviser's; but it stings my pride for her that she should mingle with the set of riff-raff lords, squires, ladies, and mistresses of Mr. Bentley's train, now swarming, and every one puffed, puffed, puffed, for a wager. It was well said in some newspaper or magazine that I chanced to cast my eye upon the other day, that we should shortly see 'Buy Bentley's novels' upon the walls along with 'Buy Warren's blacking.'"

In another letter we read:—

"I cannot get over my old—perhaps aristocratic—prejudices, which make it a loss of caste. In 1815, when Mrs. S. M. (Stewart Mackenzie), then Lady Hood, returned from India, a great many of the Edinburgh people pressed her to publish her journal, which was extremely entertaining, much more so than your Capt. Mundy's, &c. She was staggered and asked my advice. She saw I was against it, and

said, 'Now speak honestly, do you think it losing caste?' 'Why—why—yes.' Afterwards Dr. Gregory (the most sensible and shrewd of men) chancing to call on her, began in his droll way, 'Oh, oh! So I hear you are going to turn authoress. Well! we plebeians can have no objection to your putting yourself on a level, becoming one of us—but no more salaams to the Begum.' She wisely took the hint; and I must add that she has told me since, she once said to her present husband, 'Do you know I was on the very point of publishing a book.' 'I am sure,' answered he, 'I would never have married you if you had.' To my mind the frequency of the thing since that time increases the objection instead of removing it."

Lady Louisa wrote more than three hundred letters to Miss Louisa between 1817 and 1834. No later correspondence has been traced, though the one lived on into 1851, and the other died in 1854. Mr. Home's careful and concise explanatory notes deserve hearty praise, and the three portraits here, like the five in the earlier volume, are daintily reproduced.

France et Angleterre: Cent Années de Rivalité Coloniale.—Part I. *L'Afrique.*
By Jean Darcy. (Paris, Perrin.)

EVEN at a time of year when the rapid appearance of English books makes it difficult to find space to review all those which deserve it, and when it is only the most important foreign books which can be dealt with in our columns, we have thought it necessary to obtain for notice this volume, which deals with the relations of France and the United Kingdom.

The author's doctrine is that Great Britain has constantly displayed hostility to France, and that it is in Africa that British statesmen have most steadily shown ill-will towards that power. Crudely as he puts his views in his preface and in some other portions of his book, M. Darcy elsewhere admits that "Chatham and his descendants" have not nourished a race hatred against France, but thinks that their enmity has been displayed in all cases where they feared commercial or colonial rivalry. It would, we should imagine, be sufficient to point to British sympathy with the United States in her recent expansion at the expense of Spain to show that the explanation is not conclusive. It is undoubtedly the case, as M. Darcy elsewhere tells us, that France and Great Britain have many interests diametrically opposed to one another, and are rivals; but, convinced as we are that rivalry is consistent with international friendship, we cannot accept the dangerous teachings of M. Darcy, and regret that, at a moment when the French and British peoples are being drawn together, writings of authority should appear which are calculated to prolong estrangement.

It is difficult for any dispassionate observer of French colonization not to form for himself the conclusion that the whole colonization movement in modern France is artificial; military and official, rather than national, and opposed in fact to the true interest of France. The incredible sums of money which France has spent in Africa since 1829 have not, in our opinion, produced a return, and are not likely ever to do so. This, however, is a question for the

French, who do not stand alone, for the partition of Africa in general has not produced for those who have taken part in it the commercial and financial profits that were expected. Strangely enough, it is the Congo, which was founded for other purposes, which, since the perversion of its government from one intended to benefit the natives into one which has now become their curse, alone has feathered nests. M. Darcy is unable to point to the benefits which France has received from her African policy, and is content to assume them. In the conclusion of his volume he tells us that "France, squeezed in her narrow boundaries in Europe, seeks on the virgin continent light and air." The fact that France undoubtedly needs at home more hands than she possesses, and that the French are so little of a colonizing people that even in Algeria and Tunis, close at hand, they rely upon Italian and Spanish labour, illustrates the argument which we address to the French colonial party. M. Darcy describes what he calls "the struggle for life" among the nations, but he is far from showing that France improves her equipment in this struggle by diverting her energies to the deserts and swamps of Central Africa.

We are concerned, however, with M. Darcy's historical and political argument that the United Kingdom has been and is the enemy of French expansion. It is with the case of the conquest of Algeria that M. Darcy deals both first and at greatest length, and it is a remarkable fact that this able writer, who has worked at his subject until he knows every detail connected with its history, misses the reason of the opposition of the British Government to the action of Charles X. in North Africa. Objection was taken by successive British Governments to the breach of the word of France with regard to the nature of the Algerian occupation, not because the conquest of Algeria would strengthen a great rival, but on account of the old view of the integrity of the Ottoman Empire and of the *status quo* in the Mediterranean. Quotations from weighty authorities given by M. Darcy himself prove how completely this fact was appreciated at the time. Frere's dispatches and the *Times* leaders of 1830 show that we were in this country perfectly aware that in a military sense France was weakening herself by crossing the Mediterranean. It is the more curious that M. Darcy should miss the real historical fact in that he reproaches his own Government for the use of the same stupid arguments about the integrity of the Ottoman Empire, when he deals with the Bahr-el-Ghazel. The one great weakness of France in war with ourselves is directly connected with her African adventures. In a war with Great Britain the French fleets ought to be able to remain in port until the developments of the war and of alliances caused the arrival of the moment to issue forth to battle. As matters stand, however, the cutting of the communication with Algeria by the British Mediterranean fleet, and consequent excitement in the Mohammedan world, accompanied by partial risings, would cause a feeling in France which would drive any Government in that country to direct the naval authorities to attempt to maintain the connexion at all hazards. Nevertheless, M. Darcy, ignoring

these plain facts, thinks that England has always been the opponent of French expansion in North Africa on account of jealousy, and that what happened in Algeria in 1830 has been the type of what has happened in every other case from that time to the present.

We do not expect to find a resuscitation of "perfidious Albion" in the present day, and M. Darcy himself has much difficulty in discovering the doubtless superhuman wisdom of the successive steps of our anti-French policy in Africa in many of the subsequent events which he relates. "The eternal rivalry of Great Britain and France has become concentrated about the three great African rivers." But, although the Congo is named, our complete avoidance of the Congo Valley is a little difficult for M. Darcy to explain. He says we reached it too late, but, nevertheless, managed in our policy to reserve its future. So far from reaching it too late, we reached it first, and over a great portion of the basin the Cameron treaties—refused by Mr. Disraeli—were the first engagements made by the chiefs with any European power. As for reserving the future, we first supported Portugal, which had a clear paper right, as the rights of European powers in Africa go. Next we helped King Leopold; and it was not until the hopeless breach of all the promises of the Congo State that we ever thought of unsettling the arrangements of Berlin. When it has become necessary to face the possibility of doing so, we are willing that any power should occupy the Congo Valley which will give facilities to trade and will not ill-use the natives, and no one in this country has suggested that we shall attempt to take an acre of it for ourselves.

Another difficulty which puzzles M. Darcy, with his fine old-fashioned and always preconceived opinions, is why we suggested to France at the Berlin Congress that she should occupy Tunis. But he finally becomes satisfied with his own explanation that it was necessary to offer her Tunis in order to excuse our own annexation of Cyprus: "From Cyprus she commanded the whole eastern basin of the Mediterranean." There is nothing which more thoroughly reveals to students of strategy and to naval men the absurdity of the working of the uninstructed mind than the doctrine of the command of seas by islands in them. Seas are commanded by sea power, and it is difficult to guess how the possession of Cyprus improves matters for the possessors of our Mediterranean fleet. On the doctrine of the command of seas by islands, Denmark, by the possession of St. Thomas, might be said to command the Isthmus and Panama route.

It would be easy to continue to laugh at M. Jean Darcy about the Congo. He heads his special chapter 'How the Congo Escaped England,' and he begins it: "The strangest anomaly in the history of Africa is that the Congo escaped England.....the finest river system of the black continent." Near the conclusion of his chapter he explains how "England was turned out of the Congo." "She refused to admit that she was beaten, and up to 1885 developed every method of ingenuity to penetrate into the region." Yet the facts are in this volume: how for years Portugal desired to expand her

dominion from the coast towards the interior; how England assisted her on condition of an international commission for the free navigation of the river and sufficient stipulations for trade, for missionary enterprise of all creeds and all powers, and respect for the rights of the natives. M. Darcy describes how in 1883 Stanley brought pressure to bear upon the British Government, by the publication of his letters, in order to try to force Great Britain to occupy the Congo Valley. M. Darcy knows all the facts. He has read the excellent book of Mr. Fox Bourne, of which, however, he tells us "that it is said to have been inspired from high quarters." It is not want of acquaintance with history, it is prejudice, which leads M. Darcy to read the facts in his own way.

So, again, when we come to the "Cape to Cairo" dream, M. Darcy tells us that "Germany and the Congo State barred the way." Yet here again the facts are all in his own book. If Germany and the Congo State met in the heart of Africa, it was not because any German had ever been to the meeting-point, and not because any Congo expedition at the time had penetrated in that direction, but because Lord Salisbury chose to recognize a perfectly shadowy possession. This it was which prevented the possibility of British establishments in the south of Africa becoming territorially connected with those in the centre or the west. On two occasions we went out of our way to show how little importance we attached to the position of great unbroken stretches of territory in the African interior: not only, that is, when we artificially brought Germany to the Great Lakes, but also when, on the other side of Africa, we brought Germany from the west to Victoria Falls. It is, indeed, possible that Germany and the United Kingdom may one day agree to help some British Government to heap coals of fire on M. Darcy's head, for there can be no doubt that those two great African powers, tired of the conduct of King Leopold, would be inclined to agree to a vast extension of French authority in the Congo Valley, provided that permanent trade conditions could be settled.

The most interesting portion of M. Darcy's book—because it is on the whole, curiously enough, the least prejudiced, and also certainly the newest—is the Fashoda chapter. It is a little unfortunate for M. Delcassé, who is now our friend and the friend of peace, that history should make him appear as the original author of the French march to Fashoda. In 1894, as Under-Secretary of State for the Colonies, M. Delcassé sent forward the first French military mission to the Upper Nile; and in 1898 M. Delcassé, when already Minister for Foreign Affairs, wrote, in a dispatch to the French Ambassador in London, words which he himself published: "I it was who sent M. Liotard to the Upper Ubangue, laying down to him the Nile as the terminus of his mission." It was in 1897 that three French military missions were sent to Abyssinia with orders to erect a French fortress on the Nile, and to communicate across the Nile, by boats carrying the French flag, with the Liotard and the Marchand military expeditions, expected to be found upon the other bank. About all these events M. Jean

Darcy writes with perfect wisdom, from the French point of view. His revelations concern relations with Germany about the same time. The first of them is put vaguely. He says it is a well-known secret that from 1896 to 1899 most precise overtures were made to France from Berlin for common action in Africa:—

"It has even been suggested that William II. only sent his famous telegram to President Kruger in January, 1896, because he thought he might be sure of being supported in Paris. Eighteen months later, a very short time, that is, before the Fashoda incident, when Portugal, frightened for her colonies at the dangerous neighbourhood of England, tried to draw towards Germany, Germany offered us to take in hand with her the defence of the little nationalities of South Africa against the devouring policy of England."

The third statement, which is as definite as the second, and for which M. Jean Darcy makes himself responsible, concerns 1899:

"It will not be denied that by the intervention as intermediary of the king of a neighbouring nation, acting officially on a definite authorization, a formal proposal was transmitted to us under which the sad question which, since 1870, had divided France and Germany should be settled in a way equally honourable for both parties. This germ of discord once destroyed, nothing, it was added, would then continue to oppose common action being agreed to by the two great Continental Powers, to counter-balance Anglo-Saxon encroachment."

The French Cabinet, according to M. Darcy, refused. He declares that he cannot "blame the men who in 1896, '98, and '99 either would not or dared not answer the advances made to them. For the French and the Germans the situation was very different. It is always easy for the conqueror to forget his victory."

There are a good many matters dealt with in this book on which we should be inclined to join issue with M. Darcy. He declares, for example, concerning the arrangement of the 21st of March, 1899, between ourselves and France as to North Africa, that its sole appreciable result was to disturb the relations between France and Turkey and between France and Italy, which power thought itself the heir-presumptive to Turkish rights in Tripoli. The real fact, as we know, was that it was upon us, and not upon the French, that the Italian anger fell. We were charged with having given away to France what should belong eventually to Italy. The alliance between the Italian and British fleets, which had been named as a certainty by a British Conservative Government, was replaced by the new relations of intimate friendship between France and Italy; and M. Barrère's triumph at Rome was admitted in all the three Parliaments concerned to have been facilitated by our unfortunate over-friendliness to France. There were some who thought that France had only asked for the hinterland of Tripoli to be placed within her sphere in order that she might hand over to Italy that which it had not been ours to give. Another point where M. Darcy goes wrong is where he declares that after our 1894 leases, objected to by France and Germany, "the Congo State was tamed and set back within its legal frontiers." This statement ignores the fact that one of the leases was not objected to by France or Germany, and continues to the present day

—that, namely, under which the Congo State occupies the Lado *enclave*. The White Fathers in Uganda did not, as M. Darcy thinks, virtually control the country, but there were three fairly equal factions who carried on, with great spirit, civil wars in which no one of the three was able permanently to establish itself in possession of the government—the Protestants, the Roman Catholics, and the non-Christianized natives—at one time pagan, and at another Mohammedan. General Lugard, whose name, like that of Lord Rosebery, is persistently misspelt throughout the volume, did not execute the perfectly unjustifiable massacres of Roman Catholics here described; if he had, he would not have been at this moment an honoured servant of a State in which the Roman Catholics are far from being without political power. M. Darcy suggests that Emin Pasha, before he was carried off by Stanley, was holding in strength and security the Equatorial provinces of Egypt. The fact, of course, is, as we know by the testimony of great numbers of witnesses of many nations, that Emin Pasha had long been virtually and sometimes actually the prisoner of his own mutinous troops. We are not surprised to meet with Sir Cecil Rhodes, but we confess to some surprise when we find that the Toutée expedition was robbed by "Sir Byron Macaulay." The date of 1877 given for the meeting of the present King of England and of Gambetta is wildly wrong. An allusion to the subject, with a mistake, not of many years, but of one year, in the date, contained in the memoirs of General de Gallifet, has recently caused a controversy which ought to fix the real date in the mind of M. Darcy. The particular interview between the then Prince of Wales and Gambetta related, on the authority of a verbal statement by a person who claimed to have been present, never took place at all.

NEW NOVELS.

Verona's Father. By David Christie Murray. (Chatto & Windus.)

MR. CHRISTIE MURRAY belongs to an old school, yet a school which is for ever renewing its youth by laving in Dickens. He has not derived so intimately from the master as many others, and is, on that account, their superior. We imagine that in relation to that famous figure he stands much as Sir Walter Besant stood. The piety of these literary children appears in a certain glibness and a certain sentimentality in their writing. They are not first concerned to ask if such a character or such an incident is real or true, but rather, and only, if it is interesting. This is always a possible attitude in fiction, but it is not the highest. *Verona's father*, Col. Pemberton Benham, is a real character for three parts of him; but the other quarter is candidly spurious. Yet the picture of this disreputable and drunken officer, with his elaborate courtesy of manner and his innate and vicious selfishness, is one to be remembered. It has frank relationships not only with Mr. Micawber and others, but also with the once well-known Digby Grand. Benham seems almost like a distant memory of Digby

Grand, the brokendown gentleman who battered on every humble person in his misfortunes, and turned his back on all in his prosperity. Col. Benham had not the latter chance, but we feel he would have turned off his daughter's lover without shame and with dignity, had he ever come into a fortune. As it is, his cousin John Benham has the fortune, and finds himself dreadfully embarrassed in his desire to assist Verona and her sister, by the existence of their father. Into the true character of that beloved parent the two girls slowly gain an insight, which should have marked the tragedy of the novel. But it is Mr. Murray's failure that this event seems comparatively unimportant. His chief figure is all right, and stalks the stage convincingly enough, but he has no backing, and in the end the author himself wearies of him, and cynically commits the old ruffian to a comfortable and honoured age.

Her Own People. By B. M. Croker. (Hurst & Blackett.)

MRS. CROKER'S new story is remarkable as presenting a striking picture of that mixed race commonly designated Eurasian. The heroine, who has been adopted in infancy and luxuriously brought up by a modern fairy godmother, finds herself at the age of twenty-two face to face with a band of relations whose very existence has been hitherto unknown to her—a father well born, but cut off by his marriage from Indian society, a half-caste mother, several dusky sisters, and a delightful, but most unconventional grandmother. The tragi-comedy of this situation, and of the poor girl's heroic efforts to adapt herself to it, is developed with equal poignancy and humour, and affords an opportunity for some excellent studies in character. The expedient by which all difficulties are finally removed—a variation upon the old theme of "changed at nurse"—is, to say the least, wanting in subtlety; but the author was doubtless bound in honour to rescue her victim by some means or other.

Sanctuary. By Edith Wharton. (Macmillan & Co.)

THE familiar, though sufficiently tragic case of the mother who, having found marriage a failure, lives only to prevent her son from treading in his father's footsteps, is here, by Mrs. Wharton's original treatment, invested with unwonted interest and grace. None knows save his wife that the elder man has acted dishonourably in regard to a disputed inheritance, and with anguish she sees their son apparently on the point of yielding to a somewhat similar, but far more subtle temptation, in a question closely affecting his professional career. In the end, her influence, built up through years of devotion, triumphs over the hereditary moral taint, and leads him to renounce his hopes of worldly advancement, and the marriage on which his heart is set, rather than depart from the path of scrupulous rectitude. We cannot altogether refrain from a misgiving, founded on what we know of the young man's character, that he may hereafter have repented of this sacrifice; but the very fact of our being drawn into such a speculation proves that

our interest has been aroused. The author's style has unusual vigour and distinction, and although the scene is laid in New York, there is a remarkable absence of those peculiarities of thought and speech which prejudice some English readers against a book.

The Honourable Molly. By Katharine Tynan. (Smith, Elder & Co.)

AS the delineator of an almost extinct type of Irish character Mrs. Hinkson is unrivalled—the gentlewoman, namely, of the old school, impecunious, hospitable, genial, steeped in debt, with a liking for such dubious amusements as card-playing and racing, yet a slave to outworn conventionalities and to an outrageous snobbishness possessing but this redeeming characteristic, that rank, not wealth, was its idol. Such a lady was guardian to the Honourable Molly, an attractive and essentially modern young person, and the history of the girl's successful struggle for an independent career is pleasantly and amusingly told. The various love stories are the weakest portion of the novel. It is difficult to believe that two sisters should have been simultaneously dying of broken hearts, and we cannot say that we have ever heard of or seen an Irish farmer resembling the hero. But, in spite of these blemishes, the book is well worth reading.

The Story of Susan. By Mrs. H. E. Dudeney. (Heinemann.)

THIS romance of early Victorian days pleasantly recalls 'Cranford' in its atmosphere, and the dramatic interest is not altogether unlike that of 'Adam Bede.' But Susan Planterose, pretty, bewitching, frivolous as she is, does not fall so low as her counterpart poor Hetty Sorrel, nor is there any character among these Calvinistic Methodists remotely akin to Dinah Morris in saintliness. The indiscretion which causes Martin Heritage, Susan's stern young Methodist lover, to insist on her marrying William Merton, the partner in her freak, is apparently not serious. Its consequences, however, endure throughout the story, over the whole of which broods the dark cloud of religious bigotry. The chapel folk are distinguished by envy, hatred, malice, and all uncharitableness, and though such characters as Amos Timperley and Mary Windybank are cleverly drawn from the outside, the beauty of spiritual fervour and self-denying zeal might have been indicated among them. Martin Heritage is depicted as in a constant state of suppressed revolt, and the reader feels instinctively that he would have shaken off the yoke of such utterly sour and arrogant piety early in his fine young manhood. The scene in which Susan publicly rebukes the astonished Pharisees who have judged her seems hardly consistent with a character lacking strength from the first. But, taken as a whole, the story is well conceived and charmingly told, while the illustrations by Paul Hardy add to its interest.

Doctor Xavier. By Max Pemberton. (Hodder & Stoughton.)

SOME credit is due to this author for selecting a spot other than the "Near East" for

a worthless principality. That of Cadi not obscurely suggests the valley region of Andorra; nothing, however, but the site is realistic. We hope, at any rate, that nothing approaching the diabolical intrigues of the doctor, who is also a foreign duke, has ever disturbed the primitive population. And yet his elaborate artifices; the strange persistency with which he endeavours to make the simple-minded Englishwoman he has caught an instrument of his policy; the lights, the perfumes, the marble baths, the beds of roses, the sounds and sights that are to make her beautiful for ever, all leave an impression of much ado about nothing. To capture the heart of the young prince for the purpose of getting him put to death by his infuriated people (possible though it may be in this twentieth century) seems a petty object for a man of such pretensions in science. For the rest the descriptive part of the book is good, and the hero and heroine are romantic to a fault. Illustrations are provided by Mr. Greiffenhagen, whose work is always worth looking at.

God's Scholars. By Charles Fielding Marsh. (Arnold.)

THE author knows intimately and portrays to admiration every feature of the landscape of the broads and rivers along the Norfolk coast; he also enters with clear-sighted sympathy into the lives of its denizens. Perhaps the most moving figures in his simple drama are the two who are drawn together at its close by the bond of a common isolation and mutual respect. Deborah, who has given up her chances for the preservation of her sister's good name, is fated by cruel chance to become the nurse of that sister's whilom lover. Butch Broome, the kind-hearted old poacher, who cannot find it in his heart to give up living in his houseboat, with its congenial surroundings, even to share his life with the spirited girl who has saved him from the keepers, but, when his dog dies, finally breaks with the old existence, is a distinct creation. Notable, also, are other characters. The Norfolk dialect is spoken in perfection by every character in the tale, not excluding the Lincolnshire smacksman.

Castle Cranecrow. By George Barr McCutcheon. (Grant Richards.)

THIS is a bright, breezy, amusing little story, not aiming high, but rising easily and naturally to its own level as a sensational tale. The persistence of the young American hero is capitably rendered; the dialogue is amusing and just flippant enough to be modern, but not offensive; and the plot is well sustained to the last page. There are one or two trifling slips which show that the author is not always at home in England or English society ways, but they do not detract from the merit of the story.

ORIENTAL LITERATURE.

WE have received the second volume of the late Mr. E. J. W. Gibb's monumental *History of Ottoman Poetry*, comprising the period 1450-1520 A.D. (Luzac). It is in all respects a worthy sequel to the first volume, which we noticed at some

length (September 29th, 1900), and cannot fail to deepen our sense of the irreparable loss sustained by Oriental scholarship through the author's premature death. Fortunately he left the unpublished portion of his work in a state of tolerable completeness, and the remaining volumes will appear at regular intervals. The task of editing them has been undertaken by Prof. E. G. Browne, whose name is a guarantee that everything possible will be done to carry out the author's intentions and to supply, as far as may be, the finishing touches which his own hand was not destined to give. Besides a most interesting and sympathetic notice of "that amiable and generous scholar, equal in modesty and learning," the editor's preface contains a rough list of Mr. Gibb's valuable collection of manuscripts, which he bequeathed to the British Museum. In a short prefatory note the author argues that Ottoman poetry should not be regarded as a servile imitation of the poetry of Persia, but rather as a branch of it, or more philosophically as forming, together with what he calls "West-Asian" poetry, "a single manifestation of the activity of the human mind." This is mainly a question of words, but it is difficult to agree with his verdict—a very natural one in the circumstances—that Ottoman poetry is on the whole equal in merit to Persian, if we except some three or four of the greatest Persian masterpieces. With regard to the author's principles of translation, we must adhere to the opinion expressed in our review of his first volume. There are, it seems to us, more artistic and effective ways of suggesting to English readers the preciosity of Ottoman verse than by having recourse to obsolete phraseology. Mr. Gibb repeats that his object was to "present a rendering which should give as accurate an idea as possible of the characteristics and peculiarities of the original." He has undoubtedly rendered these with admirable fidelity, but the fact remains that in poetry, unlike photography, the most accurate rendering is not necessarily that which gives the most accurate idea. On the contrary, it may, and often does, produce a distorted impression. The "photographic" method would be justified only if the reader's mind were a mechanical apparatus, infallibly perceptive, but devoid of such human weaknesses as fancy, imagination, and feeling. Nevertheless, Mr. Gibb's translations are excellent of their kind, and Ottoman verse is usually so uninspired that it suffers little under a treatment which would be disastrous to poetry of the highest order. We have dwelt, perhaps, unduly on matters of taste, because we have found nothing else to criticize. The unsurpassable merits of the work speak for themselves. When its vast stores of learning have been made fully accessible, it will form a splendid and enduring record of patient labour and scholarly devotion.

The Festival of Spring, from the Divân of Jelâleddîn. By William Hastie. (Glasgow, MacLehose & Sons.)—With the possible exception of Hafiz, even the names of the great Persian poets are caviare to the general reader, as it is doing Omar too much honour to put him in the first rank, however unjustly he has been neglected by his own countrymen. None better deserves to be made known than Jalâl'uddin Rûmî, the author of the famous 'Masnavi,' one of the most extraordinary works ever composed, abounding, to quote Sir W. Jones's description,

"with beauties and blemishes equally great; with gross obscenity and pure ethics; with exquisite strains of poetry and flat puerilities; with wit and pleasantry mixed with dull jests; with ridicule on all established religions, and with a vein of sublime piety."

Besides the 'Masnavi' Jalâl'uddin left a large collection of mystical odes entitled 'The Divân of Shamsi Tabriz,' in which, shaking

off the yoke which his mission as a teacher and preacher laid upon him, he gives free scope to his truly poetical genius. Fifty odes were rendered into German verse by the prince of translators Friedrich Rückert, and it is a translation of his versions that Dr. Hastie has here made. We much regret that he has not lived to see the reception of his work. He has accomplished a difficult task with much skill and taste, as the following specimen will sufficiently show:—

Soul of mine, thou dawning Light: Be not far, O be not far:
Love of mine, thou Vision bright: Be not far, O be not far:
Life is where thou smilest sweetly; Death is in thy parting
look;

Here mid Death and Life's fierce fight: Be not far, O be
not far!

I am East when thou art rising; I am West when thou
dost set;

Bring Heaven's own radiant hues to sight: Be not far, O be
not far!

See how well my Turban fitteth, yet the Parsee girdle
binds me;

Cord and Wattle I bear light: Be not far, O be not far!

True Parsee and true Brahman, a Christian yet a Mussul-
man;

Thee I trust, Supreme by Right: Be not far, O be not far!

In all Mosques, Pagodas, Churches I do find one Shrine
alone;

Thy Face is there my sole delight: Be not far, O be not
far!

Dr. Hastie's introduction provides the reader with an interesting appreciation of Jalâl'uddin as a poet, philosopher, and theologian. His estimate of Jalâl'uddin's philosophical position is mainly derived from Hegel, and is excellent on the whole, though it seems to us inadequate in some respects and exaggerated in others. This, however, is not a proper question to be discussed here, and no doubt Dr. Hastie was well advised in confining himself to a popular treatment of the subject. We have little but praise for his book, so far as Jalâl'uddin is concerned. Unfortunately he went out of his way to make a violent attack upon the "new-patch'd Omar Khayyâm of Mr. Fitzgerald," and "the miserable, self-deluded, unhealthy fanatics of his cult." His tirade—we can hardly allow it to be criticism—is based on Von Hammer's account of Omar—that is to say, on the authority of a notoriously inaccurate writer, of whom Dr. Hastie exclaims, in a burst of too generous confidence, "There are spots on the Sun!" The leopard would have been a more apt comparison, for it is well known to Orientalists that a great deal of Von Hammer's work is so honeycombed with errors as to be almost useless without constant reference to the original sources. In Von Hammer's "just, discriminating, and well-informed" account of Omar Khayyâm we find the story of the three school-friends, which, both intrinsically and on chronological grounds, is in the highest degree improbable; we read, moreover, that Omar Khayyâm, as the friend of Hasan Sabbâh, the founder of the Order of the Assassins, is supposed to have helped him to found his diabolical doctrine and his diabolical society; we are told that astronomy led him to the denial of the Supreme Being. Such statements will certainly not help "to dispel some of the hallucination still prevalent about the Astronomer-Poet of Persia," and while we sympathize with Dr. Hastie in his hatred of what he calls "the Omar Khayyâm distemper," we cannot but regret that he should have supported a good cause by strong words and weak arguments.

Rājāṣṭhāra's Karpūra-mañjarī. Critically edited in the original Prakrit by Sten Konow, and translated into English by Charles Rockwell Lanman. (Cambridge, Mass. Vol. IV. of the "Harvard Oriental Series.")—This drama, named from its heroine Karpūra-mañjarī or "The Camphor-cluster," has the distinction of being the only Prakrit drama extant. Although its actual literary merit is slight, yet it supplies some interesting evidence for the history of the Indian drama generally, while its philological importance can scarcely be over-estimated. More than a

quarter of a century ago, Prof. Pischel, whose own 'Grammatik der Prakrit-Sprachen' has recently inaugurated a new era in this branch of Indian philology, spoke of the need for a critical edition of this play, and it is interesting to note that the need has at last been supplied by one of his own students, Dr. Sten Konow. With the aids now placed at his disposal, the progress of the student of Prakrit is very greatly facilitated, and this fact is of especial importance in view of the opening up of the vast Jaina literature, from the critical study of which so much historical gain may confidently be expected.

Dr. Konow's edition of the text, founded on a collation of eleven MSS. partly of Jaina and partly of South Indian origin, and controlled by an intimate acquaintance with the rules of the Prakrit grammarians, is undoubtedly a scholarly piece of work, and his notes on the life and writings of the author, Rājāṣṭhāra—who is known, on the evidence of inscriptions, to have flourished at the court of Mahendrapāla of Kanauj at the beginning of the tenth century A.D.—form a valuable contribution to Indian literary history. It is a praiseworthy rule in the publication of this series of Oriental works by Harvard University that every text shall be accompanied with a translation. This is supplied, in the present instance, by the general editor of the series, Prof. Lanman, whose rendering, with its full elucidatory notes, shows the insight, appreciation, and accuracy which characterize everything that he writes.

The name of Kālidāsa, the most celebrated of Indian poets, ought to be by this time familiar to English ears. His play 'Sakuntalā' is perhaps better known in Europe than any other work of Indian literature. It is, therefore, remarkable that his chief poem, the 'Raghuvamsa,' should have remained inaccessible to English readers. This omission is now ably repaired by Mr. P. de Lacy Johnstone, a former Boden Scholar of Oxford, in a translation written in blank verse, *The Raghuvamsa: the Story of Raghu's Line* (Dent & Co.), but so close to the original as to make one regret that the verse-numbers of the Sanskrit were not added, at least at the top of the English pages. Commonsense should suggest this convenience. Mr. Johnstone takes the unusual course of putting his notes, "mythological and explanatory," before his text. We fear this will result in their not being read. In any case, cross-references should have been given in the index. In the matter of transliteration, it hardly becomes a member of an Asiatic society, party to an international system, to say that "scholars are not yet agreed." A practical working agreement has been arrived at, and forms like "Cāchi" look already old-fashioned. This matter, however, will not concern the general reader, who will have good reason to thank the translator for his well-considered and generally attractive publication.

The increasing efficiency of the Royal Asiatic Society has been recently shown by the announcement of a series of monographs affording an opportunity for the issue of works considered by the Council as too long for publication in the *Journal*. Among these a very fit place has been found for *A Catalogue of South Indian Sanskrit MSS. belonging to the Royal Asiatic Society*, compiled by Dr. M. Winternitz, with an Appendix by F. W. Thomas. This collection was chiefly formed by Mr. C. O. Whish, formerly of the Madras Civil Service, and presented to the Society as long ago as 1836. A considerable obstacle to the publication of detailed notices of these MSS. has been the fact that they are written (or scratched) on palm-leaf in several of the local alphabets of Southern India, with which European scholars are usually unfamiliar.

During the residence of Dr. Winternitz in England it was found that he was both able and willing to undertake the task of describing them, and on his removal to Prague, Mr. Thomas, of the India Office, kindly undertook to supplement the work by some forty pages of excellent appendix, which have obviated much delay in its appearance. The descriptions often seem, at first sight, rather lengthy, in view of the large number of elaborate catalogues and printed texts that have appeared; but it must be remembered that in the "benighted Presidency" itself very little solid work of this kind has been done, and South Indian MSS. have many peculiarities, so that a work like the present will serve both as an aid and a model in most respects for the cataloguers whose services are still needed in this part of India. At the same time, when there is so much to be done, it does seem a pity not to distinguish more sharply between works accessible in printed editions (to which brief references would sometimes suffice) and those now first made known to the world. South Indian texts have often great critical value; for the traditions of the Brahmins living, as it were, in *partibus* amongst non-Aryan races, are stricter than those of their Northern brethren, as well as independent of them. Moreover, several pairs of letters (e.g., *b* and *v*, *p* and *y*) liable to be confused in Nagari MSS. are wholly distinct in the Southern scripts. The preservation of MSS. in remote corners of India has curious chances. Thus one of the rarer works now described is the 'S'ivadharmottara.' Of this the only other copies known in the same recession have been found, though never described, in Nepal. At p. 214, l. 11, read accordingly *devārīśādanam* from Nepalese MSS. One index only is given (unless the classified list counts as a second). We do not quarrel with this plan. Undue multiplication of indexes (as in Weber's catalogues) is rather tiresome; but some typographical device (e.g., thick numerals) should have been used to distinguish the mere mention of a work from the far more important case of the inclusion of a copy of the book. Similarly, authors of works comprised in the collection should have been distinguished from those merely referred to. The authors and the Society are to be congratulated on the conclusion of a scholarly piece of work. The book is printed in Germany, and published at a very moderate price by the Society itself. References to it are included in Aufrecht's 'Catalogus Catalogorum,' Part III.

A *Tibetan-English Dictionary, with Sanskrit Synonyms*. By Sarat Chandra Das, Rai Bahadur, C.I.E.—This work, which is published by the Government of Bengal, is chiefly founded on materials collected in Tibet itself by Babu Sarat Chandra Das, the well-known author of 'A Journey to Lhasa and Central Tibet' and numerous articles on Tibetan literature and folk-lore. These materials consist not only of a great number of literary works previously little known or altogether unknown to Western scholarship, but also of stores of information gained in familiar intercourse with some of the most learned living professors in the Tibetan monasteries. The 'Dictionary' in its present form is the result of a revision by two Tibetan scholars (the Rev. Graham Sandberg and the Rev. A. William Heyde) of the work as originally compiled from these materials and from previous Tibetan dictionaries, and it may be added that it owes no slight debt to this revision. It undoubtedly marks a distinct advance on its predecessors—the dictionaries of Csoma de Körös (1834) and of Jäschke (1881)—in so far as it lays under more exacting contribution what may be called the third period of Tibetan literature, the period from the first quarter of the eighteenth century to the present day. In this respect it may be compared with the 'Dictionnaire Thibétain-Latin-Français' of

the Roman Catholic missionaries (Hong Kong, 1899). Unlike this last-mentioned work, however, it recognizes the fact that any Tibetan dictionary which professes to deal with the language as a whole must necessarily be incomplete if it does not take into account the Indian influence by which the earlier—and, for most students, the more important—periods are dominated. In the present work the Sanskrit synonyms are added throughout, whether as the equivalents of Buddhist religious and philosophical terms, or as the originals of words which have been adopted into the Tibetan vocabulary. It is with the rather indefinite and unsystematic manner in which these Sanskrit synonyms are here presented that scholars will be most apt to quarrel. They are somewhat vaguely stated by the revisers of the dictionary to have been "taken chiefly from one celebrated Sanskrit-Tibetan Dictionary, and supplemented by a well-known Calcutta pandit and professor, Satis Chandra Acharya Vidyabhushana" (presumably from other dictionaries and from his own knowledge). No one who knows his published works will dispute the professor's competence for such a task, or feel any inclination to doubt the information which he supplies; but it is disappointing not to find more exact references when it would have been so easy to give them. This complaint might, indeed, in a less degree, be extended to the Tibetan quotations, the sources of which are often but vaguely indicated, and sometimes not stated at all. But full allowance must be made for the fact that only a very small fraction of the literature is as yet generally available, and also for the fact that many of the illustrations supplied are due not to the literature, but to living authorities. There can be no doubt as to the value of the great mass of material here brought together. It remains for future lexicographers to examine this material more closely, and to determine more accurately the various strata which must be found even in so conservative a language, when it can be traced continuously over a period of some thirteen centuries. The standard dictionary of Tibetan may not yet be in sight, but the present work is a very real step forward in its direction.

OUR LIBRARY TABLE.

THE indefatigable Mr. T. B. Harbottle, not content with settling our classical, French, Italian, German, and Spanish quotations for us, has now written for our learning a *Dictionary of Historical Allusions* (Sonnenschein). It is an entertaining, but somewhat eccentric work. His readers will be at a loss to understand, in the first place, what he means by an historical allusion. "Paris, Treaty of, 1815," is not an historical allusion, but an historical fact or collection of facts. Don Pacifico—to be discovered, oddly enough, under D—is not an historical allusion, but an historical character. The mention of the doctrine of "Civis Romanus sum" would be an allusion, no doubt, to a famous speech in which he figured prominently, but when or by whom it was uttered Mr. Harbottle does not inform us. He has apparently attempted to make a collection of definitions embracing events, creeds, offices, party designations and personal nicknames, and so forth. Still his principles of selection are decidedly puzzling. Thus the only commercial treaty mentioned is that between England and France of 1786. But if the labours of Pitt are thus glorified, why are those of Cobden ignored? Again, there have been other secret treaties besides the document of dubious authenticity which the *Times* published in July, 1870, and which purported to be an arrangement of partition between France and Prussia. *Literati* are described as "in China those who have passed the public examinations in literature," which

is rather unkind to the Authors' Club. Economists are "a philosophical school or sect founded in France about 1761 by a physician of France named Quesnay." What have John Stuart Mill, Ricardo, and Malthus done that they should be denied the title? Of the Physiocrats, with whom Quesnay does happen to have been associated, Mr. Harbottle tells us nothing. The *Loi Bérenger* is mentioned under *Loi*, but not the *Loi Naquet* or other French enactments equally famous.

Dates are not exactly Mr. Harbottle's strong point. Thus we are informed that the armed neutrality was established in 1870. The first armed neutrality, of which the Empress Catharine was the leading spirit, is more correctly dated at 1780. And what is to be made of this?

"*Quietists*. A sect which arose in France in the year 1780, under the leadership of Madame Guyon, who advocated a contemplative rather than a religious life. Fénelon was to a considerable extent influenced by these tenets."

Fénelon was certainly quiet enough by 1780, since he died in 1715. The real date is, of course, 1680 or thereabouts. But the later years of the eighteenth century seem to exercise a fatal fascination over Mr. Harbottle. Thus:—

"*Kit-Kat Club*. A club formed by certain prominent Whig politicians in 1793 to promote the principles of the French Revolution. Walpole, Steele, and Addison were among its members."

Walpole and Addison toasting Mirabeau and the Rights of Man! Carlyle was unaware of the proceeding. If, however, we substitute 1703 for 1793, and for the French Revolution our own great and glorious Revolution of 1688, the statement becomes intelligible.

Mr. Harbottle might be more exact in his treatment of institutions. The origin of trial by jury is not "probably to be found in the Assize of Clarendon in 1166," but in the Great Assize of Henry II. and in the Constitutions of Clarendon. A Justiciary, too, was not necessarily president of the Curia Regis. The Chief Justiciary held that office, but the title included the other members of the body as well. Again, many countries besides our own, notably the republic of Venice, suffered under Papal interdicts, though Mr. Harbottle alludes only to the thunderbolt of Innocent III. The point of tansistry as an Irish law of succession was that the eldest and worthiest relative was preferred to the eldest son; but it is unaccountably suppressed. Among the movements which Mr. Harbottle describes is the Fronde, but he draws no distinction between the Old Fronde, which was partly legal, partly democratic, and the New, which was purely aristocratic, nor does he give the meaning of the word—a sling. Similarly the student will not learn from him why the followers of the Medici were known as Arrabbiati or maniacs, or that the Camisards were so called from their white smocks. Historical allusions in which the allusion remains unexplained are not illuminating.

Mr. Harbottle's descriptions of political parties are, indeed, far from satisfactory. Among those which search fails to discover at all are the Nabobs, the Canningites, and the Girondins, though the last are mentioned incidentally in connexion with the Brissotins. We can find nothing about the Progressives either in their Spanish or English municipal sense. Again, it is inexact to say that Radical became a party name about 1816; Horne Tooke was advocating Radical Reform in 1798. On the other hand, Mr. Harbottle traces the separate existence of the Peelites back to the Tamworth Manifesto of 1835, whereas they did not become detached from the Conservative party until after the repeal of the Corn Laws in 1846. The earlier King's Friends are spoken of as if they ended with Lord Bute, whereas the last of them was really Lord Sidmouth. Turning to individuals, we fail to discover

Monsieur as the title of the eldest brother of the King of France. The Paix de Monsieur is said to have been concluded between Catherine de Médicis and the Huguenots. True, but it was so called because the Duc d'Alençon had a hand in it. The Duchess of Marlborough may have been known as "Queen Sarah," but she had a more familiar nickname, omitted from the 'Dictionary of Historical Allusions,' namely, "Mrs. Freeman." "The Great Comonomer" has never appeared in history as a sobriquet of the younger Pitt, whatever Mr. Harbottle may think, though its application to his illustrious father has been made by most schoolboys. They will hunt through these pages in vain, however, for "the Pilot that weathered the storm," the original "Honest John" or "Jack" (Lord Althorp), "Tear'em" (Mr. Roebuck), and "Old Tomorrow" (Sir John A. Macdonald). Lastly, it gives one a slight shock to discover the Battle of the First of June under 'Glorious,' and a shock of another kind when the 'Compte Rendu' is attributed to Odilon Barrot and Necker's far more famous document ignored. Mr. Harbottle means well, but his historical erudition is sadly to seek.

Northern Mythology, by Friedrich Kauffmann (Dent), is a "Cyclopædic Primer." We have already dwelt on the disadvantages of such a contradiction, and the result of efforts to cram the maximum of facts into the minimum of space. Our classical dictionaries have taught us what to expect. You turn up the name of your god or hero, and you run through the different legends concerning him from Homer to Ovid. What good, we ask, can come from knowledge (so called) of this kind? The essence of mythology is that it was at one time really believed, it was once part of a "living faith" to the people who possessed and used it. Of course there is the other sort of mythology, which is mere storytelling. This is etymologically the true mythology, no doubt, but only because centuries of religious intolerance have robbed all old beliefs of their reality. Milton, when he invokes a classic god or goddess, is at once pulled up by his Puritan correctness, and throws in an apology—

The meaning, not the name, I call.

And the effect of a like prejudice is found everywhere, from Origen down to our modern anthropologists, with their comparisons between the legends of Homer and the legends of Zulus or Maoris. When, therefore, Prof. Kauffmann had to set forth the Northern mythology, what, on the precedent of the classical dictionary, remained for him to do? Simply to give a summary of the 'Gylfaginning,' for the 'Gylfaginning' (with a little aid here and there from Saxo) is virtually the only source for connected histories of the gods. But Prof. Kauffmann, who has written a special study of the Balder myth, knows quite well—and, in fact, states in a preliminary chapter of this primer—that the Norse mythology is an inextricable agglomeration of Christian and heathen legend. So far as legend (the genuine *mythos*) goes, indeed, the Christian element predominates. Prof. Kauffmann does not go so far as Bugge in regard to the Balder myth, the most fully elaborated of all the stories of the gods. No one, however, could nowadays dream of presenting this tale as an unadulterated fragment of heathen belief. It is the same with the story of the destruction and rebirth of the world. Prof. Kauffmann repeats this in the form in which we find it in the 'Völuspá'—e.g.,

"After this dissolution of all things, when the fire has gone out and the waters subsided a new earth will appear. A new race of men will grow up, for Líf and Lífthrasir will survive the destruction of the earth sheltered in the branches of Hóddmimir (i.e., the world ash?), and nourished with the morning dew," &c.

How much of this is heathen mythology? The authors of the 'C. P. B.' persistently speak of the world's ash as the "gallows tree," and this is the significance of its usual name, Yggdrásil—Odin's horse. In their view this life-giving tree is simply the cross, which is, of course, a form of gallows. That theory may be plausibly disputed. It is quite likely that the "village tree," which was also a gallows tree, had a mythology of its own. But this example (and there are a hundred similar ones) is enough to show that a repetition of the legends from 'Gylfaginning,' from the Eddic poems, or what not, is of no avail whatever to give a student any picture of the real beliefs of real heathendom. And what else but to get some picture of such is the use of any mythology study? You cannot compress an atmosphere into a meat lozenge. It is only after reading much and deeply in the Icelandic literature, poetical and prose, that any sort of atmosphere of heathen belief will grow round you. Even then your vision will not be clear, for the poetic mythology is not quite *ejusdem generis* with the prose; the former is at least half Celtic. Nevertheless, one moment of real vision, such as comes from reading, say, the waking of Agantyr, or that splendid passage in the 'Eiríksmál' where Odin and Bragi wonder what is that troop of men that is coming to Valhöll, is worth all the glib familiarity with Æsir and Vanir, Balder and Höder, Líf and Lífthrasir, or any other being of the Northern Pantheon that may be got from a wilderness of primers such as Prof. Kauffmann's. And this is not meant as a special reproach to the writer of the work in question, but as a hint to all who fancy that the half-knowledge which such text-books give is better than ignorance.

Chaucer's Canterbury Tales.—The Knight's Tale. Edited, with Introduction and Notes, by Alfred W. Pollard. (Macmillan.)—The Knight's Tale' gives us one side of Chaucer at his best—

"his formal recognition of the classical stories; on which, indeed, he builds a superstructure of the quaintest and most unadulterated mediævalism, as gay and bright as the architecture which his eyes beheld and his pen pictured for us: a sunny world even amidst its violence and passing troubles, a world that scarcely needed hope in its eager life of adventure and love, amidst the sunlit blossoming meadows, and green woods, and white manor houses."

It is this side that one would wish to lay prominently before the reader, yet the critic is resistlessly impelled instead to treat at length of its relation to

al the Love of Palamoun and Arcite
Of Thebes, though the storye ys knowen lyte.

Mr. Pollard belongs, as is well known, to a broad school of Chaucerian criticism, and here develops the view he put forward in the introduction to the "Globe" Chaucer, that the lines just quoted refer to 'The Knight's Tale' under an earlier title, rejecting the idea that Chaucer kept a dead poem by him, from which he cut snippets as he had occasion to use them. Mr. Pollard does not follow blindly in the path of his fellow-editors, for some of his arguments actually depend on the fact that Chaucer was a poet and that his poems are English literature—things that they usually put out of court after formally acknowledging them. We do, indeed, come across a lapse now and then into science, as when he re-echoes the hope of Dr. Mather that "some one will make an exhaustive study of the technical peculiarities of Chaucer's heroic couplets"; but such occasions are few and far between. The notes are as full and as good as those to the 'Prologue,' and, if not so varied, are yet as interesting in a narrower field. No edition of Chaucer that has yet appeared goes so far as this in elucidating the difficulties of the text, so that even advanced students, who imagine themselves tolerably familiar with the

outlines of mediæval life, will find much here that is new to them.

Pericles and Aspasia, by Walter Savage Landor (Bell & Sons), has been issued in a sumptuous folio, executed by the Chiswick Press, and adorned with a frontispiece and title-page by Mr. Alfred Longden. The paper is strong and fine, the type large, clear, and exactly cut, the initial letters of delicate design. The spacious margins contain a rubric, indicating the writer and recipient of each letter; and there is an excellent index of subjects, as well as of the first lines of the lyrics. The edition is one of the "Chiswick Library of Noble Writers," and the publishers have determined to present their authors in noble form. Landor is an author who almost exactly fulfils the conventional idea of a classic, that idea according to which it is a thing beautiful indeed, but cold. In point of fact, the classics are not cold, though they are for the most part calm; Landor is both calm and cold. He who all his life seems to have been at fisticuffs with somebody, when he came to put pen to paper, wrote with the precision of marble, with the purity of ice. His want of animation makes it almost impossible to read him for any length of time: his chastity of diction, his chiselled loveliness of language, make us constantly wish to return to him. It is fitting that such a writer should be embalmed in beautiful editions, not to be thumbled and tattered by familiar usage, but to be visited, like an enshrined relic, at stated intervals.

"There is a gloom in deep love, as in deep water; there is a silence in it which suspends the foot; and the folded arms and the dejected head are the images it reflects. No voice shakes its surface: the Muses themselves approach it with a tardy and a timid step, and with a low and tremulous and melancholy song."

Such sentences as these, exquisite in themselves, deserve an exquisite setting.

MR. GRANT RICHARDS publishes *Pictures in Political Economy, a Primer for the Crowd*, by A. W. Claremont, a little volume written in unorthodox language on the orthodox side. After attacking Protection and Mr. Balfour, the author says that

"Mr. Chamberlain's theory, expounded by his speech on October 6, just before the issue of this book, is that by taxing imports from nations other than her colonies England might induce the colonies to undertake not to develop industries other than agriculture."

This somewhat crude account is based on the celebrated misunderstood, and now omitted, passage.

THE Librairie Hachette & Cie., of Paris, publish M. Paul Labbé's *Un Baigne Russe, l'île de Sakhaline*, an account of a visit in 1899 to the island which we, less correctly, call Sagalien. Here since 1869 the Russians, defying our Norfolk Island experience, as the French, with equal failure, have defied it in New Caledonia, heap horror upon horror. The book is good so far as it goes, but does not name any of the other works upon its theme. The publication at this moment, though M. Labbé has not freshened his diaries by any reference to the negotiations of this year, is of special interest on account of the description at pp. 111-116 of the Japanese fisheries in Russian waters and on the Russian coast, of which Russia can, if she pleases, deprive Japan, which exercises, but does not possess, *servitudes* similar to those granted by us to France and to the United States on the shores of Newfoundland. The manuring of Japanese fields by a paste made of herring is minutely described, with photographs of the establishments where the herrings are cooked.

LOVER'S *Handy Andy*, with twenty-four plates by the author, is an interesting addition to "The Illustrated Pocket Library of Plain and Coloured Books" (Methuen).

Lover's drawings convey some of the racy quality of the text, though it cannot be said that he survives as a painter.

The Scope and Nature of University Education, by Cardinal Newman, is a new volume of "The Cloister Library" (Dent & Co.), which embodies choice matter in a choice form. These discourses contain the well-known passage on the character of a gentleman, and one that deserves to be equally famous on secular and religious literature.

Two excellent additions to the "Little Library" (Methuen) are Locker's *London Lyrics*, edited by Mr. A. D. Godley; and *The Maxims of La Rochefoucauld* in an old English translation, edited by Mr. G. H. Powell. The choice of annotator in each case is happy, since Mr. Powell has a pretty wit, and Mr. Godley is himself one of our masters of light verse. Here we have Locker's earliest literary venture, but he was from the beginning an accomplished craftsman. Mr. Godley hits off his characteristics admirably. Mr. Powell is good both on his author's standpoint and text.

MR. JOHN LONG sends us in leather and also in cloth *The Cloister and the Hearth*, which is the new volume of his "Library of Modern Classics." It confirms the excellent impression created by its forerunner; indeed, it is cheaper, since it runs to much greater length.

We have on our table *Australia and Oceania*, edited by A. J. Herbertson (Black),—*Animal Studies*, by D. S. Jordan and others (Appleton),—*Matriculation Selections from Latin Authors*, by A. F. Watt and B. J. Hayes (Clive),—*The Shakespeare Enigma*, by the Rev. W. A. Sutton (Dublin, Sealy, Bryers & Walker),—*Free Trade a Failure from the First*, by T. P. Gaskell (Macmillan),—*The Plot of the Placards at Rennes, 1802*, by G. Augustin-Thierry (Smith & Elder),—*Borlase & Son*, by T. Baron Russell (Lane),—*Little Joan*, by J. S. Winter (F. V. White),—*On the Wea Trail*, by C. Brown (Macmillan),—*Gutter Tragedies*, by G. S. Paternoster (Treherne),—*Brains and Bravery, Stories by G. A. Henty and others (Chambers)*,—*Follow the Glean*, by J. Hocking (Hodder & Stoughton),—*A Heroine of the Sea*, by B. Marchant (Blackie),—*Toby and his Little Dog Tan*, by G. James (Hodder & Stoughton),—*Anthony Everton*, by J. S. Fletcher (Chambers),—*The Trial of Anti-Christ*, by a Friend to St. Peter (Thynne),—*A History of the Church*, by the late Rev. J. M. Neale, D.D. (Mowbray),—*The Touch of God: Sermons*, by Hugh Macmillan, D.D. (Brown & Langham),—*Vocal and Literary Interpretation of the Bible*, by S. S. Curry (Macmillan),—*The Reigns of David and Solomon*, by G. Carter (Relfe Brothers),—*Work*, by H. Black (Hodder & Stoughton),—*The Apocryphal and Legendary Life of Christ*, by J. De Quincey Donehoo (Macmillan),—*When the Stars Appear*, by G. T. Coster (Brown),—and *The Burden of Engela*, by A. M. Buckton (Methuen). Among New Editions we have *A Mystery of the Pacific*, by O. Smeaton (Blackie),—*Chronicles of Westerly*, by the author of 'John Orlebar' (Blackwood),—*Dr. S. Warren's Tittlebat Titmouse*, edited by C. T. Brady (Mrs. C. Wagnalls),—*Deborah of Tod's*, by Mrs. Henry De la Pasture (Smith & Elder),—*One Religion: Many Creeds*, by R. Winans (Putnam),—and *Handbook of Greek Composition with Exercises*, by H. Browne (Dublin, Browne & Nolan).

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Preston-Muddock (J. E.), *Liz*, cr. 8vo, 5/ net.
Redway (G. W.), *The Militia Officer's Instructor*, 4/6 net.
Rodenbach (G.), *Bruges-la-Morte*, trans. by T. Duncan, 6/ net.
Russell (D.), *The Silent Watchers*, cr. 8vo, 6/ net.
Shackleton (H.), *The Lost King*, cr. 8vo, 5/ net.
Simon (A.), *Garden Mosses*, Philosophical, Moral, and Horticultural, 8vo, 4/6 net.
Young (F.), *Ireland at the Cross-Roads*, 8vo, 3/6 net.
Young (T. E.), *Insurance*, 8vo, 7/6

FOREIGN.

Theology.

- Brückner (M.), *Die Entstehung der paulinischen Christologie*, 5m.
Curtius (S. I.), *Ursprüngliche Religion im Volksleben des heutigen Orients*, 9m.

Fine Art and Archaeology.

- Dittenberger (W.), *Orientalis Græci Inscriptiones Selectæ*, Vol. 1, 18mo.
Fourcaud (L. de), *François Rude, Sculpteur*, 12fr.
Hareux (E.), *Le Mélange des Couleurs enseigné par l'Exemple*, 8fr.

Music and the Drama.

- Pougin (A.), *Résumé Historique sur la Musique en Russie*, 4fr.
Holland (R.), *Le Théâtre du Peuple*, 3fr. 50.
Schoen (H.), *Le Théâtre Alsacien*, 3fr. 50.

Political Economy.

- Menger (A.), *L'État Socialiste*, 3fr. 50.
Sorel (F.), *Introduction à l'Économie Moderne*, 3fr. 50.

History and Biography.

- Baudot (A. de) et Perrault-Dabot (A.), *Archives de la Commission des Monuments Historiques*, 5 vols. 500fr.
Bonnal (Général), *La Manœuvre d'Iéna*, 10fr.
Curtius (S.), *Alterthum u. Gegenwart*, 2 vols. 11m.
Hocart (J.), *Le Monachisme*, 4fr.
Locherer (J.), *Geschichte des späteren Mittelalters von 1197 bis 1492*, 16m.
Mandach (C. de), *Le Comte Guillaume de Portes, 1750-1823*, 7fr. 50.
Retté (A.), *Le Symbolisme: Anecdotes et Souvenirs*, 3fr. 50.

Education.

- Leygues (G.), *L'École et la Vie*, 3fr. 50.

Science.

- Gauss (C. F.), *Werke*, vol. 9, 28m.

General Literature.

- Bouhélier (S. G. de), *Julia*, 3fr. 50.
Laforgue (J.), *Mélanges Posthumes*, 3fr. 50.
Legue (G.), *La Messe Noire*, 3fr. 50.

SIR JOHN R. ROBINSON.

WE record with much regret the death of Sir John R. Robinson, well known for his long association with the *Daily News*, and for the large share he had in the making of its fortunes. He was born at Witham in 1828. His father was a Congregational minister, and sent his son to the Congregational School at Lewisham, this being all the regular education he ever had. While still a youth he obtained a reporter's engagement on a Bedford paper, after which he came to London as sub-editor of *Douglas Jerrold's Weekly Newspaper*. In 1854 he became editor of the evening paper the *Express*, then produced by the proprietors of the *Daily News*, and this led to his association with the latter, which he managed until his retirement in 1901.

It was in 1868 that Robinson was appointed sole manager of the *Daily News*, its price being reduced to one penny on June 8th: it had been previously changed from fivepence to threepence on the abolition of the Paper Duty in 1861. The war of 1870 gave Robinson an opportunity which he seized with characteristic enterprise. For the first time intelligence from the front was telegraphed to newspapers in full, and when Archibald Forbes called upon him, he engaged him at once. On the following day Forbes, amply provided, started back to Metz, whence he had come, and the *Daily News* immediately established its reputation for war correspondence.

During the war the *Daily News* sent out 20,000l. to the famished peasantry of North-West France, and Robinson so arranged its distribution that not a penny of the money subscribed was used in expenses. He was ever eager for good, and full of kindness to those who worked for him. Only the other day we received from him a promise of support for a charity in which he took a deep interest. His death will be long and sincerely regretted by a large circle of his friends.

KEATS: A CORRECTION.

Selly Oak, Birmingham, November, 1903.

I WONDER whether there are other lovers of Keats who, like myself, find their righteous souls vexed from day to day over the manner in which his critics and his apologists agree in crediting him with verses which it is safe to say he could not have written without ceasing to be Keats; such schoolboy tags of rhyme, I mean, as would remove him out of the heaven of the "large-browed Homer" into companionship with apes whose foreheads are "villainous low."

Take, for example, the two lines in the twelfth sonnet:—

And let there glide by many a pearly car,
Pink robes, and wavy hair, and diamond jar;

and read Prof. Palgrave's illuminating comment upon it: "*Diamond jar*: Meant to express the flashing of diamonds as they move and clash?" The criticism is as obscure as the text. Why should not the "*diamond jar*" equally express "the clashing of diamonds as they move and flash"? But why should it express either form

of splendour, except by the aid of a subtle criticism, whose be-all and whose end-all is a dictionary of synonyms from which we deduce an equation, *jar*=clash=flash? No one who loves Keats and knows him will believe that he ever requires apologetic or critic of this order. And the only conclusion is that Keats never wrote the "diamond *jar*." It is an enemy who has done this, a printer's devil. Replace the published text of Keats as follows:—

And let there glide by many a pearly car,
Pink robes, and wavy hair, and diamond *tiar*,

and you have a text which needs no apology, and can defy criticism.

But it will be said, Can you justify the use of *tiar* for *tiara*, under the two heads of final elision and dissyllabic contraction? The answer is in the affirmative. Keats did not invent either the shortened form or the contraction. The shortened form is due to the fact that the word came into the language through the French *tiare*; and the shortened and contracted form already exists at the end of a line in Milton's 'Paradise Lost,' Bk. iii., l. 625 (see Skeat's 'Dict.' *sub voce*):—

Of beaming sunny rays a golden *tiar*
Circled his head.

One wonders whether, if the printers had treated the angel Uriel to a golden *jar*, the critics would have written notes on it in a Palgravian manner. However, the matter is now happily cleared up, and no more bad notes need to be written. For even if the original MS. should be produced on the other side, we should say, "We think nobly of Keats and nowise approve the transcription."

J. RENDEL HARRIS.

BIRDS' SONGS AND BROODS IN AUGUST.

Ringmer, near Lewes.

In your review of 'Musk of Roses' you very truly observe that "on August 10th the thrush and the blackbird do not 'sing heartily' and rear second broods." These are the lapses that betray the tyro or the book-naturalist. For there is no month in the year so songless as August; and I have heard the voices of more birds "singing heartily" during the past week than in all August, namely, the hedge-warbler, the wren, the song thrush, and that most perennial of songsters, the skylark. So much for song; as regards the second broods of August, Miss Pendered is not so far at fault. But these untimely broods should be considered exceptional, as they are, and not regarded as normal ornithological occurrences. I can quote two cases as within my own knowledge; one being the finding of a nest of young yellowhammers in September, the other the raising to maturity of three broods in one nest by a pair of blackbirds which has haunted my orchard for three or four years. Their last family was still in the nest in the second week in August—a fact sufficiently rare and remarkable to petition for a small space in the *Athenæum* to record it.

W. HENEAGE LEGGE.

THE DATE OF GABRIEL HARVEY'S BIRTH.

University College, Sheffield.

THE 'Dictionary of National Biography' gives the date of Harvey's birth as "1545 (?)." This seems to be a deduction from Nash's statement in 'Have with you to Saffron Walden,' 1596 (Grosart, iii. 80), "Gabriell Harvey of the age of forty-eight or upwards." Even so, a wide margin is allowed for the "upwards." It has been usual, however, to accept Nash's statement as approximately true, on the ground that the relations between Harvey and Spenser at Pembroke imply some marked difference of age between them—and Spenser was born probably in 1552. Such was the position taken by Grosart.

Prof. Henry Morley, in a thoughtful little paper called 'Spenser's Hobbino' (*Fortnightly*

Review, vol. v.), argued that Harvey was born a good deal later than is generally assumed. He brought forward the fact that Lewin, in the preface to Harvey's 'Ciceronianus,' published early in 1577, speaks of him as "adhuc adolescentem," and he argued that a year or two's difference in age would be quite enough to explain Harvey's attitude towards Spenser. And when we remember that Harvey, coming to Pembroke in November, 1570, as a Fellow and B.A., found Spenser there beginning his second year as an undergraduate (he matriculated in 1569), we shall not need anything further, if we know Cambridge, to explain the character of the relation which sprang up between the two men.

But, as a fact, there is a piece of evidence, overlooked by Prof. Morley, which to me settles the question. In Harvey's 'Letter-book,' edited by Mr. Scott for the Camden Society (p. 34), we find Harvey writing on April 26th, 1573, "If Mai prove no better with me then March and April have dun,.....it wilbe the worst spring, yea the wurst and rouhist winter for me that hapnid this xlii years." What can that mean except that Harvey was then twenty-two years of age, and was therefore born in 1550 or 1551? Such a date would give him a year or two's seniority in age to Spenser as well as three years' seniority in university standing; and it would agree far better than the earlier date with the dates of Harvey's matriculation (1566) and B.A. degree (1569/70). May we not, therefore, cease to pay attention to a loose statement made by a controversial opponent, and henceforth take it for granted that Harvey was born in 1550 or 1551?

G. C. MOORE SMITH.

M. REINACH ON THE GOWRIE CONSPIRACY.

St. Andrews, November 28th, 1903.

PROF. RAMSAY has inadvertently misled M. Reinach. The story told by Filenus to Bourbon is not news and it is not evidence. Gowrie could not well be the lover of Anne of Denmark. He came to Scotland in May, 1600, and after being at Court for perhaps ten days withdrew to Perth and Atholl till his death on August 5th. The queen, whose son (Charles I.) was born in November, remained meanwhile at Holyrood and Falkland, far from Gowrie. The love story, though gossiped about after Gowrie's death, is absurd in the circumstances. It is one of many etiological myths, contradictory fables, invented to account for the slaying of the Ruthvens. They are analyzed in my book. Had M. Reinach read it, he would have known that his new evidence is not new; and a late report by a witness whose authority M. Reinach "cannot test," and who blunders grossly on another point, is not, of course, evidence historically, whatever it might be in archaeological science. But to evidence archaeological M. Reinach would look more closely.

A. LANG.

SALES.

MESSRS. HODGSON included in their sale last week the following: Milton's *Paradise Regained*, first edition, with leaf of imprimatur, 1671, 32l. Ben Jonson's *Translation of Horace* (wanting one leaf), 18l. 10s. Browning's *Sordello*, 1840, presentation copy with inscription: "Jas. Wilkinson, Esq., from R. B.," 7l. 5s. Stothard's *Illustrations to Shakespeare's Seven Ages of Man*, coloured, 12l. Manning and Bray's *History of Surrey*, 3 vols., 14l. Scottish History Society's *Publications*, 1887-1901, 37 vols., 16l. 10s. Fraser's *The Sutherland Book*, 3 vols., 11l.

The choice library of the late M. Massicot, recently dispersed in Paris, contained a long series of the beautiful little books issued to the members of the various French book-lovers' societies. The publications of the Société des Amis des Livres included the

following (with many others): Mérimée, *Chronique du Règne de Charles IX.*, with illustrations by Edmond Morin, 581fr.; Balzac, *Eugénie Grandet*, with designs by M. Dagnan-Bouveret, 589fr.; Diderot, *Jacques le Fataliste*, with designs by M. Leloir, 410fr.; Voltaire, *Zadig*; ou, *la Destinée*, with illustrations by J. Garnier, F. Rops, and A. Robandi, 3,100fr.; and Duc d'Aumale, *Les Zouaves et les Chasseurs à Pied*, with illustrations by Charles Morel, 520fr. The publications of the Société des Bibliophiles Contemporains, whose English adherents included the late H. S. Ashbee and the late Chancellor Christie, were represented by Guy de Maupassant, *Contes Choisis*, 515fr., and Féminis, eight chapters devoted to woman, 511fr. The publications of the Société des Cent Bibliophiles included Baudelaire's *Fleurs du Mal*, with illustrations in colours by A. Rassenfosse, 450fr.

Literary Gossip.

OUR readers will be glad to know that Mr. Swinburne is now completely convalescent. His illness, happily, though sharp, was short. It originated in a bronchial attack which suddenly developed into double pneumonia. The serious character of the illness, however, was not realized until Sir Thomas Barlow was called in. He took a very grave view of the case, but fortunately the poet's vigorous constitution enabled him to surmount the crisis safely, and since then his recovery has been remarkably rapid.

MESSRS. LONGMAN have in the press 'Duchess Sarah: being the Social History of the Times of Sarah Jennings, Duchess of Marlborough, with Glimpses of her Life, and Anecdotes of her Contemporaries in the Seventeenth and Eighteenth Centuries,' compiled and arranged by one of her descendants (Mrs. Arthur Colville).

'HOME LIFE UNDER THE STUARTS,' by Elizabeth Godfrey, is to be followed early in the new year by a study, as we suggested, of social life for the same period, 1603-49. This will be well illustrated, and uniform with the other.

MR. FISHER UNWIN will publish in the spring an English edition of 'The Mystery of Sleep,' by Mr. John Bigelow, a book which has passed through several editions in America, and has been translated into German. The primary purpose of the work is to correct the prevalent impression that sleep is a condition of absolute repose, a state of complete physical and psychical inertia. As against this belief the author endeavours to show that sleep, while interrupting man's intercourse with the phenomenal world, is in reality a state of higher consciousness, in which the soul is peculiarly open to divine influences.

SIR DOUGLAS STRAIGHT writes to say that, in answer to many inquiries, he wishes to state that he is not the author of 'Personalia,' and that the pseudonym "Sigma" does not conceal his identity.

MISS EMILY PEARSON FINNEMORE writes to point out that her book, 'A Man's Mirror,' reviewed in our last number under the heading 'Juvenile Literature,' is not designed for juvenile reading.

AT Cambridge last Thursday week the Senate decided by a substantial majority to appoint a syndicate "to consider what

changes, if any, are desirable in the studies, teaching, and examinations of the University, to confer with any persons or bodies, and to submit a report or reports to the Senate before the end of the Easter Term, 1904." The thirteen names offered for the syndicate were also accepted.

At the seventeenth annual meeting of the Scottish History Society, held in Edinburgh on Saturday, the 28th ult., Lord Rosebery, who presided, presented to Dr. T. G. Law, on behalf of the members of the Society, a cheque, in a silver bowl with the inscription: "Presented with a purse of 200 guineas to Thomas Graves Law, LL.D., by Members of the Scottish History Society, in recognition of his valuable services as Honorary Secretary of this Society from its commencement in February, 1885. 28th November, 1903." We are glad to notice this recognition of Dr. Law's admirable services.

At the same meeting it was resolved, at the suggestion of Lord Rosebery, to give as a separate volume, on account of its special interest, the 'Letters of Cockburn of Ormiston to his Gardener, 1725-43,' instead of a part of the miscellany now in the press. Dr. Colville, who edits the 'Letters,' has also in preparation for next year the 'Ochtertyre Household Book, 1737-9,' from the MSS. of Sir Patrick Keith Murray. This document gives the dishes served day by day at table, and incidentally illustrates the prevalent modes of social intercourse and the food supply from the garden, farm, and forest. It appears from the report that the facsimile of Queen Mary's letter to the Duke of Guise presented to the Society by the family of the late Mr. John Scott, of Halkhill, supplied with an introduction and notes by Father Pollen, S.J., will shortly be issued, together with 'The Minutes of a Scottish Cloth Manufacturing Company at New Mills, 1681-90,' and the 'Proceedings of the Justiciary Court, 1661-73,' edited by Sheriff Scott Moncrieff. Meanwhile the treasurer, Mr. Clark, announces that he holds at the bank a balance of over 580*l.* in favour of the Society.

THE library of the late James Dykes Campbell will be sold at Sotheby's early next year. As might be expected, it is particularly rich in books relating to Coleridge, but it also includes a presentation copy from Browning to Campbell of 'Pauline' in the original boards, and of an American railway time-table, in which part of 'Sordello' is printed; proof-sheets of Moxon's 'Selections' from Browning's poems with his alterations and remarks; Mrs. Browning's 'Essay on Mind'; Keats's 'Poems,' 1817, and 'Lamia,' 1820; Lamb's 'John Woodvil,' first edition, original boards; a sketch-book of Thackeray's; Wordsworth's 'Library Book'; a manuscript in Scott's hand of part of the 'Chronicles of Canon-gate,' and another by Tom Hood, with water-colour illustrations.

In the recent *Times* competition some candidates appear to have been ploughed for failing to perceive that a date in March, 1765, might refer to the years 1764/5 or 1765/6 according to the old or new style, and that under the former date the year would have been a leap-year. But the most elementary knowledge of what

the French call *diplomatique* would have shown that after December 31st, 1751, the old style and the new ceased to exist, as eras of technical chronology. This view is, in fact, positively enjoined, and any other calculation forbidden, by the Act of 24 George II., c. 23. After this we are not much surprised to find that the further statement as to leap-year is wholly incorrect.

THE publishers' dinner to Mr. Faux passed off well. Mr. John Murray's speech was both able and humorous, and he made interesting reference to the Murray trade dinners of bygone days. Mr. R. B. Marston was deservedly congratulated upon the success of the arrangements.

THE annual prize-giving at the Académie Française is a function which literary men on this side of the water may well admire. This year M. Adolphe Brisson carries off the Narcisse-Michaut prize of 2,000 francs; the Gobert Prize of 10,000fr. is divided between M. de Nolhac, who takes first, and M. Pierre de Vaissière. One of the nine prizes of 1,000fr. each from the Montyon Fund is awarded to M. Henri Bordeaux, one of the younger literary critics. The "Prix de Poésie" of the year, of 4,000fr., went to M. Léonce Depont for a eulogy of Victor Hugo. The Prix Toirac of 4,000fr. was given to M. Maurice Donnay for his book 'L'Autre Danger.'

THE only Parliamentary Paper likely to be of interest to our readers this week is an Appendix to the Report on National Education in Ireland, which contains Examination Papers and a Summary of the Answering (4½*d.*).

SCIENCE

Turner on Birds: a Short and Succinct History of the Principal Birds noticed by Pliny and Aristotle, first published by Doctor William Turner, 1544. Edited, with Introduction, Translation, Notes, and Appendix, by A. H. Evans. (Cambridge, University Press.)

THE title of this work is given at full length, in order to carry out the editor's intention of showing when this little-known ornithologist flourished; and in an excellent introduction we are also told how it has come to pass that Turner deserves the credit of being the earliest, as well as the best authority of his time as regards the birds of the British Islands. It is, in fact, not too much to say that "almost every page bears witness to a personal knowledge of the subject which would be distinctly creditable even to a modern ornithologist." A native of Morpeth, in Northumberland, William Turner was enabled to enter Pembroke Hall, Cambridge, by the aid of Lord Wentworth, to whom must also be credited the introduction to Jesus College of John Ball, the Reformer, afterwards Bishop of Ossory. Turner, who was elected a Fellow of his College in 1530, became acquainted there with Ridley, who instructed him in Greek, as well as with Latimer: the result being that he embraced the reformed doctrines with more fervour than worldly wisdom, and consequently found it advisable to put the sea between himself and Henry VIII. Travelling by way of the Netherlands and Germany,

he visited Italy, and afterwards proceeded to Zurich, where he formed a close friendship with the renowned naturalist Conrad Gesner. In 1544 he was residing at Cologne (Cullen, as he spells it), and there, in less than two months, as stated in his Peroration, he wrote and published the present very rare treatise. His other works, his establishment of a botanic garden at Kew under the Protector Somerset, his second flight to the Continent on the accession of Queen Mary, his return when Elizabeth ascended the throne, and his subsequent suspension from his deanery, are all set forth in the introduction, and on this we will not further encroach. That he was a man of independent character and *toujours de l'opposition* is evident; the present work makes it equally clear that he was a good scholar, as well as a remarkably observant field naturalist, and far in advance of his time.

In the 'Epistola Nuncupatoria' addressed to the Prince of Wales, afterwards Edward VI., Turner states that the aim of his treatise was to identify the birds mentioned by Aristotle and Pliny. In this he was more successful than might have been expected, for many of his comments and guesses are very shrewd; but for us the great value of his work is due to the fact that to the extracts from the above authors he has added his notes on those species which had come under his personal notice. To some of these allusion will be made hereafter, though many must be passed over for want of space. Although acquainted with Greek, Turner quoted Aristotle from the Latin translation of Theodorus Gaza, of Thessalonica, a refugee from the Moslem sack of Constantinople; but exact transcription of a text was not considered necessary in those days, and consequently, as the editor points out, some observations are inserted which are not to be found in Aristotle or in Pliny. The precise references are, however, supplied in the scholarly translation now before us; and, premising that the Latin original occupies the left-hand page, while the English translation is on the right, we pass to the essential feature of the work—namely, the knowledge of birds in the time of the Tudors, and the fables then more or less accepted.

After quoting the well-known remarks of Aristotle and Pliny on the kingfisher, Turner proceeds to give the first accurate description of the dipper, which "the inhabitants of Morpeth, where I saw the bird, call a water-craw," and the name remains unto this day. The Cinclus, to which reference is afterwards made, is evidently a sandpiper. Turner confesses himself unable to identify the birds "of the goose kind, Chenalopeces and Chenerotes," than which, according to Pliny, "Britain knows no richer feast"; in which case the Britons must have had coarse tastes, for Chenalopex was, no doubt, a shield-duck. He proceeds to describe the species with which he was acquainted—namely, the grey wild goose and the black-breasted bernacle, considering, as far as mere names are concerned, that the "bernacle" and "brent" are identical; but his remark that the former "haunts swamps and devastates green crops" shows his real discrimination, for the brent, a smaller blackish goose, is not a land-feeder, but

lives on the seaweed of the coast. Dr. John Caius, from whom some extracts are given in the appendix, states that all geese were formerly called "clakes," though at the present day [1570] we corruptly say Fenlakes and Fenlagges, when we should say Fenclakes." This is suggestive as regards the etymology of the distinctive name "grey lag," applied to the species which used to breed in the fens of Lincolnshire until a century ago. Turner was in advance of his time in questioning the generation of bernacle geese from the *Lepadidæ* found on floating wood, as described by Giraldus Cambrensis; but his scruples were partially overcome by

"a theologian by profession, and an Irishman by birth, Octavian by name,.....who, taking oath upon the very gospel which he taught, answered.....that with his own eyes he had beheld young, as yet but rudely formed, and also handled them, and if I were to stay in London for a month or two, he would take care that some growing chicks were brought to me."

In 1678, more than 130 years later, Sir R. Moray gave a similar description of his experiences, in a paper which was accepted by the Royal Society! Of the osprey, we are told by Turner that "it is a bird much better known to-day to Englishmen than many who keep fish in stews would wish; for within a short time it bears off every fish"; but now it is much if three pairs breed in Scotland, and the annual occurrences of migrants might be counted on the fingers. Sir Thomas Browne is often supposed to have made the earliest mention of waterfowl—especially coots—swimming in companies and baffling the aggressions of birds of prey by splashing up water, but Pliny had recorded this procedure, and Turner adds a note to the effect that he and many other Englishmen had often seen it. Turner's interview with the aged man whom he interrogated on the Swiss mountains respecting the reported goat-sucking habits of the nightjar is amusing, but rather too long for quotation. As an instance of alterations in natural conditions since Turner's time—and indeed within less than a century—it is remarkable that the only tern specially mentioned is the black marsh-loving species which used to nest in thick reed-beds, and was of a "vile garrulity," but now those wet "carrs" are drained and silent. Gone, also, from England are the red kites which, as we are told, were "wont to snatch food out of children's hands in our cities and towns"; and here Turner makes the observation that, besides the above, he also noticed in Germany a smaller and blacker species, which he did not remember to have seen in his own country. This was the eminently migratory black kite, of which only two examples have been obtained in Great Britain, and both of these since 1866. It is somewhat difficult to realize that a hawk which in our day is chiefly a scarce frequenter of moorland really merited its appellation of "hen-harrier" in Turner's time, when it got "this name among our countrymen from butchering their fowls" even "in towns and villages." No description can be more characteristic than this:—"Baulked of its prey, it steals off silently, nor does it ever make a second swoop." Turner was intimately acquainted with fenland, and until recently this treatise was

chiefly known by repute as containing the positive statement that the crane in his time still bred in England, and he had often seen the "pipers" (*pipiones*) or, as we should say, "cheepers." Mr. T. Southwell has confirmed this by an extract from the accounts of the Chamberlain of Norwich, in which, under date of June 6th [old style], 1543, there is a charge for a young piper crane from Hickling.

To pass from Turner's experiences in his native country, some of his observations on the Continent may be noticed. He did not fail to record the somewhat remarkable fact that, whereas the white stork was very common no further off than Germany, it was unknown in a wild state in England. His acquaintance with the nutcracker (*Nucifraga*) in the Rhaetian Alps evidently gave him much pleasure, and he remarks upon a species of woodpecker (*Picus martius*), which "England knows not, but in Germany they call it *craspecht* or the Crow-Picus, for it is very nearly like a crow in colour of the plumage and also in size." But the most remarkable bird which he had in his hands was the "Switzer's Waltrapus," the *Corvus sylvaticus* of his friend Gesner. This has recently been identified as a large bald, black ibis, which in those days and for some time after nested in the regions between Switzerland and the Lower Danube, though it is now virtually unknown in Europe, with no breeding-places nearer than Morocco, Algeria, and the Euphrates valley. No adequate reason can be assigned for its disappearance, and as there was no one to utter shrieks about vanishing species, it passed away unnoticed; in fact, if modern ornithologists had not been informed by an article published in 1897 in the *Novitates Zoologicae*, they would never have realized their loss.

The above are merely a few of the points of interest in this useful translation, the initial value of which is enhanced by the pertinent foot-notes of the editor. Upon one point we venture to offer a suggestion. In the account of the purple waterhen (*Porphyrio*), Pliny's words are "laudatissimi in comagene," whereupon the editor remarks, "It might almost seem as if 'Comagene' should be *Commagene*, in which case we might translate, 'They are highly prized for ointment.'" But by assuming an error of *e* for *a* in the terminal letter, we arrive at *Comagena*, a district full of swamps, between the Cilician Taurus and the Euphrates, and in this, no doubt, *Porphyrio poliocephalus* was "at its best," for it ranges from Burmah to the Caspian. In a work of this kind a good index was to be expected, but the merits of the present can only be realized on using it.

SOCIETIES.

BRITISH ACADEMY.—Nov. 25.—Lord Reay, President in the chair.—Dr. Arthur J. Evans read a paper on 'The Pictographic and Linear Scripts of Minoan Crete and their Relations.' Dr. Evans briefly traced the earlier stages in the evolution of an indigenous system of writing in Crete as brought out by his researches from 1893 onwards. Finally, in 1900, his discovery of the clay archives in the prehistoric Palace of Knossos had supplied conclusive evidence of the existence of both a semi-pictorial and a linearized system of writing of a highly developed kind. The relations of the two scripts, however, had remained obscure, as, owing to the circumstances in which the tablets of the pictographic class were first discovered, there was no proof that the two styles

were not contemporary. The recent exploration of strata below the later floor-levels showed that the pictographic inscriptions really belonged to an earlier palace of the "Middle Minoan Period," and already displaying a high civilization, together with indications of contact with Twelfth Dynasty Egypt (c. 2800-2200 B.C.). Dr. Evans was also able to establish various new facts with regard to this conventionalized pictographic script. The numerals, like those of the later linear script, proved to belong to the decimal system. It was also possible to trace the order of the writing in many cases. What seemed to have been a dynastic revolution destroyed the earlier palace about the close of the third millennium B.C. In the later palace, which came down to about 1500, a new linear system of writing is found established. In what relation did this stand to the earlier quasi-pictorial class? The most recent excavations had now produced new comparative material of the highest interest. It appeared that the later palace itself was divided by some internal disturbance, probably involving some change of government, into two distinct periods. Chambers and repositories were found below the later floors of this palace, which belonged to an earlier period in its history. The most important of these repositories containing relics from a sanctuary, the central cult-object of which seems to have been a marble cross, also presented clay tablets and sealings with inscriptions in a form of linear script in several respects divergent from that of the latest palace period. In certain respects, as in the form of the tablets, the numerals, and some characters, a greater approach to the pictographic types was visible. It did not, however, wholly represent an anterior stage of linear writing, since some signs common to this and the other class appeared in a somewhat more advanced form. It was, therefore, to be regarded as a parallel and alternative script, replaced by the other owing to a dynastic change. It further appeared that this script answered to that of inscriptions brought to light by the Italian mission in the small palace or royal villa of Hagia Triada in this and the preceding year, as well as of an inscription found by the British School at Paleokastro. The two linear systems had a large element in common, and together revealed a considerable indebtedness to the earlier pictographic signary. The identity of certain sign-groups moreover showed that the language of the two was essentially the same. The linear tablets of the latest palace period were much more abundant, about 1,600 having now been discovered. Besides inventories of precious vases, ingots, chariots and horses, arms, and other possessions, the meaning of which was partly made clear by pictorial illustrations, there were other clay documents which might prove to be deeds or public records. Ink-written inscriptions on vases were also found, pointing to the former existence of writings on papyrus or other perishable materials. Very important were long lists of men and women, giving what must certainly be regarded as personal names with the "man" or "woman" sign attached to each. A comparative study of these names enabled Dr. Evans to trace the existence of male and female terminations and of changing suffixes, as well as of compound formations of a similar type to the Indo-Germanic. Both linear scripts were provided with a decimal numeration, including signs up to 10,000; and tablets dealing in percentages further showed its prevalence. Most signs seemed capable of an ideographic as well as syllabic or possibly, in cases, alphabetic usage. The artificial variations in certain signs, to supply different nuances of sound or meaning, betrayed the grammarian's hand. Among the conclusions that might be deduced from the evidence of the different forms of script were: 1. Its indigenous development. 2. Unity of language in Minoan Crete, going back to a remote period, and probably corresponding to the Eteocretan language found later, in a Greek guise, at Prasus. 3. Consequently, an ethnography altogether different from that of the Homeric tradition, which included Achæans, Dorians, and Pelasgians as well as the Eteocretan element. 4. Clear evidence that the language was not Semitic. In conclusion Dr. Evans pointed out the parallels existing with signs of the Cypriote syllabary and the suggestive correspondence of many characters with the probable prototypes of Phœnician letters.

GEOLOGICAL.—Nov. 18.—Sir Archibald Geikie, V.P., in the chair.—Mr. W. N. Harpor was elected a Fellow.—The following communications were read: 'Notes on some Upper Jurassic Ammonites, with Special Reference to Specimens in the University Museum, Oxford,' by Miss Maud Healey, and 'On the Occurrence of *Edestus* in the Coal-Measures of Britain,' by Mr. E. T. Newton.

SOCIETY OF ANTIQUARIES.—Nov. 26.—Viscount Dillon, President, in the chair.—The President

referred to a recent resolution of the Society protesting against the proposed destruction of the church of Allhallows, Lombard Street, and appealing to the parishioners to withhold their assent to any scheme that would involve its destruction. He was now able to report with satisfaction that at a recent meeting a very large majority of the parishioners had voted against such a scheme, and the church may now be looked upon as saved.—Lord Bolton was elected a Fellow.—Mr. J. Challenor Smith communicated a note of the brass inscription to John Moore (d. 1597) in York Minster. This had probably been taken up and sold with other brasses in 1645, but was subsequently utilized as material for the weathercock which surmounted the turret of the lantern tower from 1666 to 1803. In the last-named year the weathercock was taken down, and is now preserved in the vestry.—Mr. Philip Norman read a paper descriptive of the portion of the Roman wall of London lately uncovered at Newgate, and now almost destroyed. The discussion on the paper, for want of time, was postponed until a future meeting.—The President referred in suitable terms to the great loss which archaeological science had sustained by the death of Prof. Mommsen, an Honorary Fellow of the Society, whose labours in the field of classical archaeology were almost phenomenal in their range and thoroughness.

MICROSCOPICAL.—Nov. 18.—Dr. H. Woodward, President, in the chair.—Dr. E. Horder exhibited and described a metal clinical case for blood-film work, &c. It was made for him by Messrs. Baker, and contained every requisite in a space 3½ in. square by 1½ in. deep. A novel feature was the substitution of slips of cover glass, 1½ in. by 15/16 in., for the 3 in. by 1 in. glass slips. Fifty preparations can thus be packed away in a tiny box 3 in. by 1½ in. square, which also contains an aluminium frame, 3 in. by 1 in., in which the preparations can be placed one at a time for examination under the microscope.—Mr. Taverner exhibited on the screen two photographs of the leg of a water-mite which he had taken through the separate tubes of a binocular microscope to demonstrate that the images were dissimilar and capable of producing a true stereoscopic effect; if they were alike, the apparent solidity of the object as seen through the binocular microscope would be only a mental effect. He also exhibited in a stereoscopic enlarged print of the pair of photographs, which clearly showed that a true stereoscopic effect was produced.—Prof. J. D. Everett read a note on Lord Rayleigh's paper of 1896, one part of which he had found specially difficult—namely, that in which the transition is made from direct to oblique illumination of a grating under the microscope. He had recently found a more direct mode of deducing the results there established, and this was set forth in the present communication. Lord Rayleigh, to whom he had submitted the note, said that on a cursory examination the new method of deduction seemed to be correct. Prof. Everett then proceeded to explain his proof by diagrams and formulae on the blackboard.—Dr. Johnstone Stoney followed with some highly interesting remarks. After referring to the usual method of investigating optical problems on the hypothesis that light consists of rays, he said it was desirable that the study should be carried on by making use of the correct theory of light, the application and advantages of which he proceeded to explain by the aid of diagrams on the blackboard.—Mr. W. Weeché gave a *résumé* of his paper 'On the Mouth Parts of the Nemocera and their Relation to the other Families in Diptera.'

SOCIETY OF ENGINEERS.—Nov. 30.—Mr. J. Patten Barber, President, in the chair.—A paper was read on 'Mechanical Stokers for Electricity Generating Stations,' by Mr. Albert Gay.

HELLENIC.—Nov. 24.—Prof. Butcher in the chair.—Dr. Arthur Evans gave an account of his most recent excavations of the Palace of Minos at Cnossus, in Crete. The result of the last season's excavations on the site of the Minoan Palace at Cnossus, he said, had been specially important from the stratigraphical point of view. Below the foundations of the later building fresh evidence had come to light of the existence of an earlier palace, the contents of which showed connections with the Twelfth Dynasty of Egypt, and revealed a high development of civilization by the middle of the third millennium before our era. Below this level, again, were structures belonging to a still earlier civilized stratum, which, in turn, overlaid 25 ft. of Neolithic deposits. Besides these remote stages, a remarkable series of discoveries had made clear the existence of an earlier stratum in the later palace. It now appeared that below the paved floors of rooms and corridors belonging to this concluding period—itsself of considerable duration—were remains of maga-

zines, and notably of a whole series of stone receptacles which had been definitely closed at some time of great disturbance—approximately about 1800 B.C.—and the later paved floors built over them. Several of these repositories belonging to this penultimate period contained quantities of gold-foil and remains of cypress-wood chests which had been inlaid with plaques of crystal and faience, and which, doubtless, once contained treasure. The two most spacious and important of these repositories were filled with relics of a sanctuary, including faience figures of a snake goddess and votaries, exquisite inlays and reliefs of the same material, tablets showing a new intermediate form of linear script, and clay sealings that had belonged to priestly documents now perished. It was remarkable that several of these bore religious symbols in the shape either of a plain cross or of a *crux gammata* or 'swastika.' But the great surprise of the excavation was the discovery of what seemed to have been the central object of cult, in the form of a marble cross of orthodox Greek shape. It seemed to have been the aniconic object of worship, standing in the position of the double axe or simple pillar in other shrines belonging to the same Minoan cult. These remains belonged to what appeared to have been an extensive sanctuary in the west wing of the palace, including the pillars incised with the double axes. Associated with the other relics were seal impressions illustrating the cult of a male and female divinity guarded by lions. Frequent references to the same divine pair had been found throughout the palace, the double axe appearing as the attribute of both, while the female member was also associated with the dove. The god must unquestionably be identified with the Cretan Zeus, while the goddess seemed to combine the characteristics of Rhea and the Cretan Aphrodite-Ariadne. It was interesting to note that the cruciform symbols had continued to attach themselves down to much later times to what might be regarded as survivals of the same Minoan cult. A form of swastika was the sacred symbol of the Cretan Zeus and his consort on the coins of 'Minoan' Gaza, and it occurred as the special mark of the goddess of Eryx, who also might be brought into the same relation. The idea of the dove as divine intermediary had also shown itself very persistent. A stepped area brought to light at the north-west angle of the palace seemed to have served as a primitive theatre. It was difficult not to bring it into relation with the Choros of Ariadne; in a neighbouring room of the palace, indeed, were found parts of a painting representing gaily dressed women dancing in a walled enclosure. Near this was what appeared to be another extensive sanctuary, connected with a similar cult, and containing votive vases with figures of double axes and 'horns of consecration.' Here was found a magnificent hoard of bronze vessels decorated with foliage and lilies in relief. A *dépandance* of the palace on the north-east, also recently excavated, showed a marvellously preserved royal villa, with flights of stairs and remains of upper stories, the principal hall of which afforded an extraordinary anticipation of the later basilica.

MEETINGS NEXT WEEK.

- Mon.** Surveyors' Institution, 4.
— London Institution, 5.—'The Ice-Breaker Ermack,' Mr. A. Gulton.
— Aristotelian, 8.—'Bacon's Method of Science,' Mr. H. W. Hunt.
— Society of Arts, 8.—'The Mining of Non-Metallic Minerals,' Lecture III., Mr. B. H. Brough. (Cantor Lectures)
Tues. Asiatic, 4.—'A Point in Historical Geography,' Prof. Rhys Davids.
— Colonial Institute, 8.—'Our Fiscal System,' Mr. A. Hillier.
— Institution of Civil Engineers, 8.—Discussion on 'The Distribution of Mean and Extreme Annual Rainfall over the British Isles.' Papers on 'Deposits in Pipes and other Channels conveying Potable Water,' Prof. J. Campbell Brown; 'The Purification of Water highly charged with Vegetable Matter,' Messrs. O. Chadwick and H. Blount.
Wed. United Service Institution, 3.—'Short-Service Training of Reserve Officers on the German System,' Mr. C. E. Stromeier.
— Society of Arts, 8.—'Furnaces suitable for Jewellers' Work and Similar Industries,' Mr. H. H. Cunningham.
Thurs. Royal, 4.
— Society of Arts, 4½.—'India's Place in an Imperial Federation,' Mr. J. M. Maclean.
— London Institution, 6.—'Mars and its Canals,' Mr. E. W. Maunder.
— Institute of Electrical Engineers, 8.—'The Slow Registration of Rapid Phenomena by Stroboscopic Methods: the Ondographe and Pulsanographe (Wave Recorder and Power Recorder),' Mr. E. Hospitalier; 'Magnetic Dispersion in Induction Motors, and its Influence on the Design of these Machines,' Dr. Hans Behn-Eschenburg.
— Society of Antiquaries, 8½.—Discussion on 'The Roman Wall of London at Newgate.'
Fri. Astronomical, 5.
— Physical, 8.—'A Method of mechanically reinforcing Sounds,' Rev. T. C. Porter; 'The Minnace-Abady "Flicker" Photometer,' Messrs. Minnace and Abady; 'Exhibition of a Conductometer,' Mr. R. Appleby; 'A Model to illustrate Various Properties of Wave-Motion,' Prof. L. R. Wilberforce.

Science Gossip.

A CONTEST regarding the list presented to the Royal Society by the Council is so rare that it is pretty clear that the causes of the discus-

sion on Monday lie deeper than those mentioned in the public prints. However this may be, we may remark that, while there is no reason why a biologist should always succeed a biologist, it is safe to say that, as in the nature of things the President is likely to be a man more than middle-aged, it is advisable that the secretaries should be young men, in order to prevent the Society from becoming too conservative in its attitude towards scientific novelties.

THURSDAY next being the three-hundredth anniversary of the death of William Gilbert, the Institution of Electrical Engineers will on that evening present to the Mayor of Colchester a picture representing Gilbert in the act of showing his electrical experiments to Elizabeth and her Court. Gilbert was born at Colchester in 1544, and died nine months after Elizabeth.

THE death is announced of Dr. Proust, a French medical man who had secured a European reputation. Achille Adrien Proust was born at Illiers (Eure-et-Loire) on March 18th, 1834. He was elected member of the Académie de Médecine in June, 1879, in succession to Tardieu. He was the author of numerous works, including 'Des Différentes Formes de Ramollissement du Cerveau,' 1866, 'Thèse d'Agrégation,' 'De l'Aphasie,' 1872, 'Essai sur l'Hygiène Internationale,' 1873, which embodied his theories of coping with cholera, yellow fever, the pest, &c., and 'Traité d'Hygiène Publique et Privée,' 1877. Quite recently he addressed a communication to the Académie on the history of celebrated epidemics. He had at various periods occupied a number of distinguished appointments, and at the time of his almost sudden death, on Thursday last week, he was Professor of Hygiene at the Faculté de Médecine, Inspecteur Général des Services Sanitaires, &c. Four days before his death he took an active part in the work of one of the committees appointed by the 'Commission Permanente de la Tuberculose.'

MR. DENNING's observations of the Leonid meteors last month show that the principal display was in the early morning of November 16th. Between half-past five and a quarter to six o'clock forty-two were seen, so that they were falling at the rate of three per minute, and the number seemed to be still increasing when twilight interfered with their perception. Several of the meteors were as bright as Jupiter, and a few rivalled Venus, and gave brilliant flashes; quite a large proportion equalled stars of the first magnitude in brightness. The centre of the radiating area was situated in R.A. 151°, N.P.D. 68° (to the north of η Leonis), but it included a space in the sky fully six or seven degrees in diameter.

Two more new planets have been discovered on photographic plates by Prof. Max Wolf at Heidelberg: the first on October 27th, the second on November 14th. The apparent motions of the two are similar, and their right ascensions nearly the same, but the difference of declination renders their identity improbable. It was stated in our 'Science Gossip' for the 14th ult. that one registered on October 25th might be identical with Gubernator, No. 316; but a later observation on November 14th does not confirm this. Prof. Bauschinger, of the Recheninstitut, Berlin, has a note in No. 3914 of the *Astronomische Nachrichten*, in which he states that several recent discoveries have not been sufficiently observed to enable their elliptic orbits to be determined; but definitive numbers, 507 to 512, have been assigned to six, two of which (509 and 512) were discovered by Prof. Wolf on April 28th and June 23rd respectively, and the other four (507, 508, 510, and 511) by Herr Dugan on February 19th, April 20th, May 20th, and May 30th respectively. Prof. Turner, of Oxford, sent lately some plates to Prof. Wolf to be examined with the stereocomparator, the result of which was that a small planet was found to be registered

on a pair of plates taken in February, 1894, and calculation showed that it was, in all probability, an observation of No. 63, which was discovered by De Gasparis at Naples in 1861 and named *Ausonia*.

WE have received the eleventh number of Vol. XXXII. of the *Memorie della Società degli Spettroscopisti Italiani*, in which Prof. Riccò gives a continuation of his paper on the relative force of gravity at forty-three stations in Eastern Sicily, the Lipari Islands, and Calabria; and Dr. Mendola contributes a note on a new graphical method for the first reduction of photographic stellar measures.

FINE ARTS

Wakeman's Irish Antiquities. Third Edition. Edited by John Cooke. (Dublin, Hodges & Figgis.)

AFTER centuries of contempt and neglect Ireland has at length achieved great successes. Everything Irish is now in fashion, even among cynical Englishmen. But if in some other departments this popularity is due to transitory causes, the antiquarian interest in Ireland ought to be the most enduring of all, for it is based on the most solid grounds. Whatever poverties may still hang about the country—we know from banks and Blue-books that there is no lack of money—even those who make the most of her indigence will not deny her an extraordinary wealth in remains of the remote past. Since the Danes came and then the English, her churches and castles have been mostly ruined; but there are still vast quantities of primitive buildings, tombs, altars, implements, not to speak of magnificent embroideries in metal and on vellum, all of which taken together afford ample material for the excellent handbook before us. The late Mr. Wakeman was a well-known local antiquary, not of the literary sort, but one who went round laboriously drawing, measuring, and describing the remains around his own home—Enniskillen. When he became known his experience was called in to report on a wider area; but all he accomplished was far short of the excellent summary now presented by Mr. Cooke, a better literary workman, and one who has gathered from many sources much new matter, not to speak of the comparative method of treatment, which was beyond the vision of the local savants of thirty years ago. Of these highly deserving men George Petrie was certainly the most valuable, on account of his conscientious drawings of monuments, and his patience in gathering the evidence for an historical conclusion. His memoir on the round towers did more to dispel idle hallucinations than any book of that date, even though he had not studied the examples to be found at Ravenna and elsewhere. Far more able and widely cultivated was Bishop Graves, whose many other avocations prevented him from taking the first place, but whose acuteness suggested many discoveries to lesser men. In recent years the most successful worker, who was able to enlist more public interest than any of the rest, was Margaret Stokes, whose merits receive, we do not say scanty justice, but no justice at all, in the present book. This is all the more remarkable because Mr. Cooke, not being himself a professed antiquary, is free from those jealousies which

infect this class of specialists—not that they have a monopoly of the poison. And as there is this gap in Mr. Cooke's acknowledgments to previous merit, so there is here and there a curious gap in his knowledge where he could easily have filled it. Howth Castle and the things it contains make it much more interesting than Malahide, which is adequately described; and we think that both Killeen and Gormanston castles were worthy of fuller notices. In treating of the elaborate ornamentation of the cross of Cong and the cup of Ardagh, the editor ought surely to have brought in by way of comparison the illuminations of the Book of Kells, which supplements and illustrates the metal work, if it did not afford a model; and this all the more because in that famous book there is manifest a Byzantine flavour which is not so easily to be perceived in the stone and metal work. The omission of this, and of all the remarkable book shrines or cases, is the more regrettable as the Byzantine influence, if admitted, suggests an investigation as to its introduction into the Far West. The most obvious solution is that Eastern monks were persuaded to accompany the Irish pilgrims on their return from the Holy Land or from Egypt.

Interesting as these problems are, they are small and narrow in comparison with the speculations concerning the numerous and vast stone monuments, of which many are as yet hardly known or imperfectly described. Of what age and of what nationality or type were the builders of these monuments? The rudest of them have so many analogies in far distant parts of the world that we take them to be mere primitive work common to many races of men. Up to a certain point—and this point is perhaps much nearer to us than we imagine—similar circumstances will suggest to primitive men similar ideas and similar ways of carrying them out. An Irish peasant in Aranmore may build a stone shed for his ass in exactly the same way now as the Irish monk built himself a stone cell on the Great Skellig 1,500 years ago. There are earthen pots made now on the smaller and outlying Cyclades as primitive in shape and workmanship as those that are assumed to be prehistoric at Tiryns or Mycenæ. The Nubian women about Wadi Halfa make baskets of coloured grasses of exactly the same shape, and of exactly the same pattern, as those commonly found in the Pyramid tombs. Similarity in specimens of the rudest work is, therefore, no proof of any historic contact or likeness of race, and rudeness of work in itself is no sure sign of antiquity. These are first principles which antiquaries, either Irish or continental, have seldom stated, or kept clearly before their mind's eye. On the other hand, the wide differences in the stone monuments of Ireland corroborate thoroughly the legendary belief that the country was occupied by successive races, each of whom by conquest or by commerce contributed its share to the catalogue which we still possess, and which we have not yet completed. Any traveller through Ireland in the present day who leaves the beaten tracks, and studies the people in the remote valleys and stony hillsides where rich

pasture did not attract invaders, will easily find a population as different as any in Europe from the acknowledged Celts, though they now use, or have lately used, Celtic speech, and have adopted a Celtic creed. Even here the adoption is not complete. The puzzles in old Irish grammar, the strange roots and peculiar forms, may be due to the absorption of an older and wholly foreign tongue. The superstitions which still embroider the Roman Catholic creed with strange devices point to the beliefs of a ruder age. The faces and the manners of these people are wholly different from those of the common or platform Celt. They are silent, submissive, gloomy, full of sentiment, and very shy of strangers. They are dark, but not with brown eyes; short-headed, tall, refined in expression. Such we find in many outlying or, indeed, inlying tracts, surrounded by Celtic and Anglo-Irish and Scotch settlers. Probably the most convenient name to designate them is "Firbolg"; not that we attach any historic significance to the word, but it occurs frequently as the name of one of the early races, and it is more convenient than *Tuatha de Danaan*.

The interesting problem at once arises, Are these primitive people the descendants of the builders of the Stone Age in Ireland, or of the builders of some of these monuments? Unfortunately the date of cromlechs, or beehive tombs, or ogham texts is still extremely uncertain. Who can tell with any certainty whether New Grange was built to hold the body of a chief of the tenth century B.C. or the seventh century A.D.? The first is the date usually assigned, but without any solid arguments.

When there are such arguments they are usually of a very elastic sort. It may be true

"that the period of greatest development in Scotch and Irish lake-dwellings was during the Iron Age, and at least as far posterior to Roman civilization as that of the Swiss Pfahlbauten was anterior to it."

But we have no guarantee that the Iron Age represents an even approximately fixed epoch in the various countries of Europe. It may have been delayed by various accidents in some places; and if so very recent Stone Age work may occur, just as *Mutterrecht* or the *cowade* survived in a few spots long after that stage of civilization had been superseded throughout the civilized world. The great Irish Museum is very rich in specimens of stone tools and weapons; except at Copenhagen there is no general collection like it in Europe. But we think it right here to notice that as regards barbed flint-heads of arrows there is fully as delicate and advanced work to be found elsewhere, notably in a place where few go to look for it—the Collegio Romano at Rome, where the discoveries in the *terra-mare* of Reggio di Emilia (Northern Italy) have been stored, at what time we do not know. There is every reason to think that if the *terra incognita* (as to such antiquities) of Southern Italy (Puglia and Calabria) were explored wonderful remains of the Stone Age in Italy would come to light. The builders of the great stone walls and gates, such as those at Sestri, Alatri, and elsewhere, must have left endless

vestiges of their tools, if we could only find them.

These are the materials by which the comparative method will gradually limit and define the vague problems which at present bewilder the archæologist who requires real evidence. In supplying these materials from the Stone Age Ireland is very liberal, and when the country is thoroughly explored it may stand in the very first rank as a field for study. Hence the great importance of this well-illustrated handbook, which not only every tourist, but also every resident gentleman in Ireland, should keep by him, to stimulate the habit of intelligent observation in those around him.

THE BRITISH NUMISMATIC SOCIETY.

THIS Society, to quote from its rules, has been formed for the encouragement and promotion of numismatic science, and particularly in connexion with the coins, medals, and tokens of Great and Greater Britain and of the English-speaking races of the world.

Archæology, history, heraldry, art, and genealogy, in so far as they respectively affect numismatics, are declared to be within the objects of the Society. Provisions are made for the appointment of corresponding members of the Council over the seas, and in parts of the United Kingdom remote from London, and for the publication of a *British Numismatic Journal*, which will be annually issued to members in a bound form. The subscription is one guinea per annum, without entrance fee until Lady Day, 1904; and the address of the Secretary and of the headquarters of the Society is 43, Bedford Square, W.C.

Indubitable testimony of the Society's popularity is to hand in the list of its members. We understand that, although the canvass amongst those who may be interested in the subject, both at home and abroad, is very far from having been completed, the roll of members already comprises a list of upwards of 270 names well known in literary, archæological, or social circles. The Dukes of Norfolk and Bedford head a long list of titled members, and the ladies, who are specially invited in the prospectus to become members of the Society, are led by the Countess of Yarborough. Applications for membership are made daily, and as by the rules the number of members is limited to 500, there is every prospect of that total being soon attained.

The scheme of the Society, which originated with Messrs. W. J. Andrew, P. Carlyon-Britton, and L. A. Lawrence, who acted as joint honorary secretaries, has met with such support as to justify its existence, while we deprecate collision between it and the older body.

At the inaugural meeting, held on the 30th ult. (St. Andrew's Day), at 43, Bedford Square, W.C., there was present a large and representative assembly of members, and a long list of agenda was successfully and harmoniously settled. The following are the names of the officers and members of the Council of the Society, who were then unanimously appointed:—

President, Mr. P. W. P. Carlyon-Britton; *Vice-Presidents*, the Marquess of Ailesbury, Lord Grantley, Sir F. D. Dixon-Hartland, Sir Ralph D. M. Littler, Mr. G. R. Askwith, and Mr. Fred. A. Crisp; *Director*, Mr. L. A. Lawrence; *Treasurer*, Mr. Russell H. Wood; *Librarian*, the Rev. H. J. D. Astley; *Secretary*, Mr. W. J. Andrew; *Council*, Mr. J. B. Caldecott, Major A. B. Creeke, Messrs. H. St. Barbe Goldsmith, Nathan Heywood, R. H. Hudleston, Horace Lambert, P. G. Laver,

J. E. T. Loveday, W. Sharp Ogden, G. Patrick, W. Talbot Ready, Bernard Roth, S. M. Spink, E. Upton, and Prof. W. J. Whittaker.

THE WHISTLER SALE IN PARIS.

A HIGHLY interesting sale of one picture, with pastels, drawings, and dry-points, by Whistler, was held at the Hôtel Dronot, Paris, on Wednesday week, under the charge of M. Paul Chevallier, *commissaire-priseur*, and M. Georges Petit, expert. The collection was arranged in sixteen lots, of each of which a reproduction is given in the catalogue. There is also a long and interesting prefatory note, and a Whistler letter in facsimile, relating to the only picture in the sale, which produced a total of 39,277 francs. Although that record contains no indication of the provenance of this small but interesting Whistler collection, a clue may be found in the *Gazette des Beaux-Arts* of last month, where several of the drawings, &c., are reproduced, in an article entitled 'Notes sur James Whistler,' by M. Pascal Forthuny. The ownership is there indicated thus: "App. à Mme. Carmen R." Whistler took a keen interest in the Atelier Carmen, to the young students in which he gave advice and counsel from time to time. The autograph letters which were also sold appear to be those which the artist addressed to Madame Carmen R. during the existence of the atelier, for in the above-named article copious extracts are given. The sale, therefore, has an artistic interest apart from the things which it included. The prices realized were:—Picture: *Nocturne à Venise*, l'Eglise de Saint-Georges-Majeur, 45 cent. by 65 cent., 18,500 francs, bought by Mr. W. Marchant, of London. Pastels: *La Femme à l'Ombrelle*, 29 cent. by 12 cent., 6,200 fr.; *La Femme à l'Éventail*, 27 cent. by 18 cent., 3,700 fr.; *Dans une Athénienne*, 27 cent. by 14 cent., 3,300 fr. (these two were also bought by Mr. Marchant); and *Femme nue se Coiffant*, 27 cent. by 17 cent., 3,100 fr. Drawings and lithographs: *Portrait de Whistler*, drawing 11 cent. by 8½ cent., 820 fr.; *La Sieste*, 15 cent. by 23 cent., lithograph, 180 fr.; *Le Moreau à Quatre Mains*, crayon drawing, 29 cent. by 22 cent., 510 fr.; *La Toilette*, lithograph, 23 cent. by 15 cent., 140 fr.; *Songeuse*, lithograph, 33 cent. by 30 cent., 125 fr.; and *Étude de Femme nue*, drawing, 280 fr. Dry-points: *La Devanture du Bijoutier*, 12½ cent. by 21½ cent., 410 fr.; *A la Porte du Cabaret*, 8 cent. by 20 cent., 420 fr.; *Un Marchand de Vin de la Rue Mazarine*, 8 cent. by 20 cent., 390 fr.; *Une Terrasse du Jardin du Luxembourg*, 8 cent. by 20 cent., 410 fr.; and *Vue de la Tamise*, 16 cent. by 26 cent., 550 fr. Several autograph letters from Whistler varied from 25 fr. to 90 fr. each.

SALE.

As indicated in last week's 'Fine-Art Gossip,' the sale at Messrs. Christie's on the 28th ult. proved of exceptional importance, Nattier's *Portrait of a Lady*, in white muslin dress, with blue scarf, fetching 3,251l., and Terburg's *Portrait of a Young Lady*, in black silk, and wearing a hood, 1,365l. Other pictures were: J. F. Herring, *The Doncaster Gold Cup*, 1838, 283l. Reynolds, *Portrait of an Officer*, in uniform, hat in his left hand, 241l. Hobbema, *A Landscape*, 189l. Jan Steen, *A Skittle-Ground*, 378l. P. Breughel, *The Seasons* (set of four), 168l. Zoffany, *Portraits of a Lady and Gentleman*, with three daughters and two sons, attended by a negro page, 420l. Rembrandt, *A Young Woman*, in brown dress, leaning on a window-sill, 325l. W. Peters, *A Lady*, painting, and two other figures, 162l.; *Children in Adoration*, 110l. Hoppner, *Lady Coote*, 546l. T. Hudson,

Sir Harvey and Lady Smyth, with their son, 105l. G. H. Harlow, *Mrs. Siddons*, 168l. Romney, *Portrait of a Gentleman*, in brown coat with yellow vest, seated, 378l. Raeburn, *Master Hay*, 735l. Watteau, *Head of a Girl*, 525l. S. Fiorentino, *A Battle Scene in the Pisan Wars*, 241l.; *A Procession*, including the triumphal car of the Archbishop of Pisa, 210l. Early English School, *Portrait of an Actress*, in pink embroidered dress, 110l. Le Prince, *The Physician*, and *The Astrologer* (a pair), 147l. S. Ruysdael, *A Woody Landscape*, 147l.

Fine-Art Gossip.

'NORTH AND SOUTH,' an exhibition of water-colours by Sutton Palmer, is open to private view to-day at the Fine-Art Society's rooms.

A COLLECTION of pictures by modern painters is being shown at the Holland Fine-Art Gallery.

AT the rooms of the Alpine Club there is an exhibition of Alpine paintings open till December 26th.

THE International Society of Sculptors, Painters, and Gravers have chosen Rodin, the distinguished sculptor, for their president in succession to Whistler.

MR. JOHN BAILLIE opens at his gallery on Monday an exhibition of gold and silver work, lithographs by Mr. C. H. Shannon, woodcuts by Mr. C. S. Ricketts, and painted silk fans by Mrs. L. Murray Robertson.

STEINLEN, the caricaturist, is exhibiting at 32, Rue Saint Georges, Paris, an imposing number of his productions—paintings, lithographs, and posters. These works cover his efforts of many years past, and their variety is as great as it is curious. Steinlen is best known by his vivid delineations of the *morne* in French everyday life, but he can do excellent work in other ways, as witness his portrait of M. Anatole France, smoking his pipe "with the serenity of an ancient philosopher," which is included in this interesting exhibition, in which also is shown his ferociously malicious series of 'Chats.'

MESSRS. Goupil & Co. (Messrs. Manzi & Joyant, successors) have recently published a costly work on the 'Objets d'Art' of the Wallace Collection. The introduction, by Lady Dilke—written, we believe, by the wish of M. Émile Molinier—treats of the considerations, political and æsthetic, attaching to the work produced in France during the seventeenth and eighteenth centuries. The notes, by M. Molinier himself, are admirably calculated for the information of the general reader, whilst retaining at the same time that colour and precision which characterize all the pronouncements of this distinguished expert. These qualities are, however, somewhat lacking in the reproductions, which, to our mind, present, in their over-polished elegance, a certain similarity with the style of illustration prevalent in old-fashioned "books of beauty." We are reminded, in looking at them, of the famous criticism of Raphael Morghen's rendering of Leonardo's 'Last Supper,' "si belle de burin, si fausse de caractère." This false beauty is, indeed, a feature common to most costly art books at the present day. It will, however, be no disadvantage—we may say, in fact, that it will be rather an additional attraction—in the eyes of those to whom this magnificent publication is addressed. To workers, the *Pracht-werk* is always lacking in the disagreeable, but invaluable quality of honesty, and the 'Objets d'Art' of the Wallace Collection, as here reproduced, constitute a *Pracht-werk* which, it must be confessed, is, taken as such, a most admirable and brilliantly attractive specimen of its class.

WE regret to announce the death of M. Edmond Bonnaffé, the learned author of many admirable works on art and collecting. M.

Bonnafé was born at Havre on December 9th, 1825, and was for many years a clerk in the employ of the Ouest Railway Company; he resigned his appointment in 1865, and since that time had devoted himself exclusively to the study of art and archaeology. He was one of the first, and certainly the most successful, writers to clothe the dry bones of the history of ancient art with a vivacity which, while charming in itself, was also full of learning, gathered in all sorts of out-of-the-way corners. For many years he contributed to the *Gazette des Beaux-Arts*, to *L'Art*, to the *Revue des Deux Mondes*, to the *Revue de Paris*, and other papers. He was the author also of many books, the most interesting of which is his 'Causeries sur l'Art et Curiosité,' 1878. His book on 'Les Collectionneurs de l'Ancienne Rome,' 1873, was the subject of a long notice in the *Quarterly Review*, No. 300. He edited and published the 'Inventaires' of Catherine de Médicis and of the Duchesse de Valentinois, a book on 'Le Meuble en France,' and a 'Dictionnaire des Amateurs Français au Dix-huitième Siècle.'

THE Louvre has just come into possession of the important art legacy of M. Bossey, the well-known collector, valued at about 200,000 francs. A few of the articles in this small collection were exhibited at the Petit Palais in 1900, and were then widely noticed. One of these was a large statue of the Virgin and Child, and another was a marble statue of the Virgin, which was at one time in the Abbey of Hautecombe. There are four other articles: a carved wood statuette of St. Étienne, a statuette of the Virgin seated, a picture "de l'École de Pérouse," and a fifteenth-century piece of tapestry representing "l'altière" Vasti.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.
QUEEN'S HALL.—Richter Concert. Mr. Newman's Testimonial Concert.

ON Saturday afternoon the Popular Concert programme included a Sonata in E minor for violin and pianoforte, the composition of Signor Busoni. Of this work mention was made some months ago in these columns to the effect that there was more of art than of nature in the music. At that time we had not heard it. Art attracts the eye in reading, and the composer shows no little skill; a listener judges of music by its individuality and emotional effect, not by its learning. On Saturday the first movement sounded rhapsodical and of indefinite character. The middle movement proved the most satisfactory. The *finale* consists of variations on a stately Bach theme, the nobility of which, however, was soon hidden by arid workmanship. Signor Busoni, so far as he can be judged as a composer by this one effort, lacks creative power. It is curious to note how great pianists have always sought after success as composers. This is natural enough, for as executants they enjoy only ephemeral fame; by a great work they may achieve reputation both present and future. The Sonata was interpreted with earnestness by Prof. Kruse and Herr Petri, and it was repeated by the same artists on the following Monday. Heer Messchaert, the distinguished baritone, sang *Lieder* by Haydn, Schubert, Schumann, &c., on both occasions, and his fine vocalization and admirable style of singing secured for him great and well-deserved success. The

excellent pianoforte accompaniments of Mr. Charlton Keith deserve mention.

The third Richter Concert at Queen's Hall on Tuesday evening drew a large audience. The programme was entirely devoted to Wagner. Excerpts from various music dramas were given. 'Die Meistersinger,' 'Tristan,' and notably the 'Ring' can be heard once or twice during the opera season at Covent Garden, but as yet the general public has not sufficient opportunities of becoming really acquainted with these works; until, therefore, that time arrives, "Wagner" concerts will continue to prove powerful magnets. No doubt the enthusiasm for Wagner is not all genuine; anyhow, for the present he is the popular idol. Of the performances those of the 'Faust' Overture and the 'Siegfried' Idyll were the finest. The two vocalists were Miss Marie Brema and Mr. Ffrangcon Davies, two artists who are in thorough sympathy with the master's music.

Mr. Robert Newman's testimonial concert at the Queen's Hall, which was crowded, took place on Wednesday evening, the programme containing many familiar works, among which the 'Symphonie Pathétique' was, of course, an attraction; but no doubt a large number of those present went specially to show their sympathy for a manager who during a space of ten years has done so much to improve public taste, to encourage rising composers, and to make known foreign works of importance, notably those of Tchaikowsky and Strauss. And he has rendered further service to the art by establishing a permanent orchestra, and, we might almost say, creating an excellent conductor. Mr. Henry J. Wood possessed natural gifts, but Mr. Newman furnished him with the means of maturing them. No British conductor ever before enjoyed such wonderful opportunities of practising the art of conducting.

Harmony: its Theory and Practice. By Ebenezer Prout. Sixteenth Edition, revised and largely rewritten. (Augener & Co.)—When the learned Dublin professor first published his 'Harmony,' twelve years ago, he remarked in his preface that "no writer on harmony is justified in saying that his views are the only correct ones." He merely hoped that his system would be found "intelligible, perfectly consistent with itself, and sufficiently comprehensive to explain the progressions of the advanced modern school of composers." His explanations of chromatic chords occasionally seem to us forced, and some of his illustrations of "false notation" in the masters are apt to suggest a doubt as to whether his system is "sufficiently comprehensive." But if considered from his point of view they are at any rate perfectly intelligible. Prof. Prout, in a paper recently read before the Incorporated Society of Musicians at Dublin, remarked that chromatic chords "have been regarded from various aspects and explained in various ways." And if his system be carefully studied it will be easy enough not only to understand it, but also to compare it with other systems. In two respects the volume calls for unqualified praise: the singularly clear style of writing, and the illustrations from the works of composers of all schools. A student is never in doubt as to what the author means, while the numerous examples impress the teaching in a manner as pleasant as it is profitable. Other theorists have taken a hint from Prof. Prout; he was, however, the

first, we believe, to enforce precept by example in such a copious manner. A book that has passed through sixteen editions in the course of only twelve years carries with it its own recommendation.

Our author, in his new preface, justly describes it as almost a "new book," for "more than half the text is either additional matter, or has been entirely rewritten." He has virtually abandoned the harmonic series as the basis of his system. He still holds—and we fully agree with him—that it has an important bearing on harmony, but in the evolution of the modern key aesthetics have played a larger part than science. The acoustical side of the subject is, however, dealt with in the first of two appendices; in the second is given a brief but useful account of the ecclesiastical modes.

Musical Gossip.

OF the present series of Symphony Concerts at the Queen's Hall, under the direction of Mr. Henry J. Wood, three have already taken place. At the first (October 31st) was performed Brahms's Symphony in E minor, a work which, though not lacking in earnestness, possesses neither the dignity of the first nor the beauty of the second. Mr. Arthur Hervey's two orchestral pieces, produced at the last Cardiff Festival, were played for the first time in London. At the second concert (November 14th) Herr Kreisler gave a masterly rendering of the Brahms Violin Concerto. At the third (November 28th) M. Géard was heard to advantage in Saint-Saëns's 'Cello Concerto in A minor; the programme also included Borodin's interesting though unequal Symphony in B minor. The large audiences at these concerts contrast strangely with the apathy displayed by the public in other quarters.

THE Royal College of Music will give a Berlioz Centenary Concert on Tuesday evening with an admirable programme. The fine March for the last scene in 'Hamlet,' Tristia, No. 3, and the seldom-heard 'Romeo and Juliet' Symphony for soli, chorus, and orchestra are included.

THE death is announced of the able and painstaking writer Joseph Sittard, born at Aix-la-Chapelle in 1846. He gave lectures on the history of music (1883-4). He wrote 'Geschichte des Musik- und Concertwesens in Hamburg' (1890), and 'Geschichte der Oper am Hofe zu Stuttgart' (1890-1).

PROGRAMMES devoted to one composer are seldom satisfactory. Seeing, however, that today is the hundred and twelfth anniversary of the death of Mozart, Prof. Kruse might, we think, have found a little corner for the great composer in to-day's Popular programme.

THE head of the Artaria firm has written a letter to the *Neues Wiener Tagblatt* (November 22nd) in reference to Beethoven's Quintet, Op. 29, mentioned by us a fortnight ago. He is in possession of certain documents, and among them a copy of the decision of the magistrate in favour of the Artaria firm; also of an autograph letter of Beethoven proposing an arrangement, which was eventually agreed to in court on September 9th, 1805. The letter begins: "I hereby announce to you that the matter of the Quintet has been settled between me and Count Friess." Artaria ends by saying that from that time the right of publishing the quintet in question remained with the firm.

THE *Allgemeine Musik-Zeitung* of November 27th mentions four schemes for performances of 'Tristan' at Paris. It is to be given at the Grand Opéra, with Alvarez in the title rôle, Mlle. Bréval as Isolde, and Delmas as Kurwenal. But M. Chevallard has the right of performance up to December 31st, and there is a talk of his giving it with the assistance of the Paris Concert Society and with the co-operation of Van

Dyck and Ternina. It is thought that if he is earnest Cosima Wagner will extend for him the right until July 1st, 1904. Then Gunsbourg, Director of the Monte Carlo Opera, is supposed to be planning performances of the work in Italian at the Sarah-Bernhardt Theatre, with Madame Harelécé-Darclée and Caruso; and M. Carré at the Opéra Comique, with Van Dyck and Mlle. Litvinne. Wagner's great wish was to succeed at Paris, and, in spite of the 'Tannhäuser' fiasco of 1861, he believed in the Parisians. When Beethoven was on his death-bed some one brought him the news that his last quartet had not pleased. "It will please some day," was his reply. And Wagner, like Beethoven, must have felt that posterity would admire what his own generation could not even understand.

ON November 22nd, for the festival of St. Cecilia, Beethoven's 'Missa Solemnis' was performed in Pressburg Cathedral, under the direction of Gabriel Franck, of Graz. The invitation to the solemn function contained the following interesting information:—

"The 'Missa' was given here in 1835 under Kumlík (d. 1869) for the first time. Since 1891 it has been performed every year at the Cecilia Festival."

And the following sentence is important:—

"Only the performance of this noblest of all sacred compositions in connexion with the holy liturgy presents the work in the right light, especially those sections so intimately bound up with the service, such as the Kyrie, Sanctus, Præludium, Benedictus, and Agnus."

When performed in a concert-room the work loses in meaning and impressiveness. And yet, except at Pressburg, that is the only way in which it is heard.

MAJOR-AUDITOR A. HAJDECKI, to whom reference was made a fortnight ago, has published an article in the *Wiener Fremdenblatt*, giving details respecting the books, music, furniture, clothes, &c., belonging to Beethoven at the time of his death, the information being gathered from official documents. Among the books were fourteen volumes of Goethe (some duplicates), Matthiessen's 'Lyrische Antologie,' Thomson's 'Seasons' (in German), Bode's 'Anleitung zur Kenntnis des gestirnten Himmels,' Burney's 'A General History of Music,' 4 vols., a packet of Italian grammars, Sailer's 'Kleine Bibel für Kranke und Sterbende,' also a Latin and a French Bible.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Miss Alice Nutch's Vocal Recital, 8.15, Bechstein Hall.
—	Monday Popular Concert, 8, St. James's Hall.
—	Mr. W. Wolstenholme's Concert, 8, Steinway Hall.
TUE.	Mlle. Marie Mely's Concert, 8.20, Bechstein Hall.
—	Post Office Orphan Home Concert, 8, St. James's Hall.
WED.	London Ballad Concert, 8, St. James's Hall.
—	Fran Strauss de Ahna's Song Recital, 8, St. James's Hall.
—	Mr. Edward Brightwell's Concert, 8, Steinway Hall.
—	Westminster Orchestral Society, 8, Kensington Town Hall.
—	Bonarvis Violin Recital, 8, Bechstein Hall.
THURS.	M. Jean Grandy's Cello Recital, 8, St. James's Hall.
—	Miss Grace Sunderland and Mr. Frank Thistleton's Concert (Old Music), 8, Brinsmead Gallery.
—	Mr. D. Tovey's Concert, 8, Grafton Gallery.
—	Hegedüs's Violin Recital, 8, St. James's Hall.
—	Union Jack Club Concert, 8.30, Queen's Hall.
FRI.	Richard Strauss's Berlin Centenary Concert, 8, Queen's Hall.
—	Madame Schumann-Heink's Concert, 8, St. James's Hall.
SAT.	Saturday Popular Concert, 8, St. James's Hall.
—	Symphony Concert, 8, Queen's Hall.
—	Miss E. Barnes and Mr. C. Phillips's Concert, 8, Bechstein Hall.
—	Chappell Ballad Concert, 3.30, Crystal Palace.

DRAMA

Plays, Acting, and Music. By Arthur Symons. (Duckworth & Co.)

As a leader and an apostle of the symbolist school, the translator of the plays of D'Annunzio, and the holder of clearly defined views as to the limits and relations of the arts, Mr. Symons is to be counted among those entitled to speak with authority concerning the stage. His present volume, consisting of reprinted criticisms upon performances, dramatic and musical,

is intended to form part of a series which aims at nothing less than the concrete expression of "a theory or system of aesthetics." As to the value and significance of this it is too early yet to speak. Judged separately, the present volume has strong claims upon attention, and will be prized by most who are interested in the development of the drama and kindred arts. The only complaint we have to make is against the limitations Mr. Symons imposes upon himself. Determined, for what reason we know not, that his book shall not fulfil the humble, but permissible and serviceable function of a record, the writer cuts out much that indicates the scene and conditions of performance of the works with which he deals. The result of such a course is not seldom to impose upon the conscientious reader the necessity of research outside the volume. Thus, in the account (p. 94) of 'Pilkerton's Peerage,' by Anthony Hope, produced on January 28th, 1902, at the Garrick Theatre, neither the name of the piece nor the date of production is easily ascertained. At the very close of the article there is a mention, following that of 'The Importance of being Earnest,' of "such stage trifles as 'Pilkerton's Peerage,'" which we conceived to be used for the simple purpose of illustration, while we failed to recognize it as the name of "Mr. [sic] Anthony Hope's new comedy." That no opinion is, as a rule, expressed concerning the English actors by whom pieces are supported is, we suppose, attributable to the fact that Mr. Symons has "no opinion" of them. We should have been thankful, however, for supplemental information concerning the productions with which Mr. Symons deals. He is at the pains to tell us that his own art—that of verse—is, after all, his chief concern. This fact is not prohibitive of his following the example of Théophile Gautier, the best of nineteenth-century critics, who also was a poet rather than a chronicler, and might well have uttered the same boast, if boast it be, as Mr. Symons, but who none the less did not scorn to supply information by which his successors might profit.

This is, after all, a matter of subsidiary importance. Mr. Symons's criticisms, with which we find ourselves in constant accord, are those of a thoughtful and cultivated man, endowed with penetrative and sympathetic insight, the gifts of all others most indispensable to the due discharge of critical functions. They are bold, also, for days in which outspokenness is rare and difficult, and they leave no doubt as to the author's conviction that nothing approaching to a school of serious acting can be found in England. Equally strong is the view expressed as to the imbecility alike of authority and the public. Concerning the vagaries of the Censor, Mr. Symons speaks with the unmitigated contempt which action such as is now taken is calculated to beget. In regard to the prohibition of 'Monna Vanna,' he asks, after discussing various opinions put forward at the time:—

"Is it, then, merely Mr. Redford who is made ridiculous by this ridiculous episode, or is it not, after all, England, which has given us the liberty of the press, and withheld from us the liberty of the stage?"

No less strong is Mr. Symons in condemnation of the ineptitude and imbecility which, before licensing the production of 'L'Énigme' of M. Paul Hervieu, insisted on its conversion into 'Cæsar's Wife.' What is the nature of the tinkering to which at the bidding of authority the work was subjected we may not pause to repeat. What Mr. Symons calls "a dramatic stupidity" is imported into an action otherwise clear, and, without deceiving the audience for a moment as to its significance, deprives the work of all claim to consideration.

Concerning the influence of the audience over the actor, and consequently over the dramatist, much is said, and the opinion is quoted of a young Swedish poet, who after visiting our theatres compared English audiences to children, who, with ingenuous good temper, "laughed when they were expected to laugh, cried when they were expected to cry. But of criticism, preference, selection, not a trace." Just enough is this comparison, but it grievously understates the case. Not consciously maleficent is the English public—it has neither knowledge nor interest enough to be so; but it is unconsciously maleficent, and its ignorance and vulgarity triumph over the weakness of all but a few resolute artists, with the result that we are once more in a state such as Hamlet contemplated, with a stage crowded with those "neither having the accent of Christians nor the gait of Christian, pagan, nor man."

In 'A Paradox on Art,' which serves in a sense as an introduction to the remainder of the volume, the views are maintained that art in the primary stage is essentially independent of its material, that

"the motionless and permanent creation of the sculptor in marble is [not], as art, more perfect than the same sculptor's modelling in snow, which, motionless one moment, melts the next, or than the dancer's harmonious succession of movements which we have not even time to realize individually before one is succeeded by another, and the whole has vanished from before our eyes."

Beauty, meantime,

"is infinitely various, and as truly beauty in the voice of Sarah Bernhardt or the silence of Duse as in a face painted by Leonardo or a poem written by Blake."

It is in illustration of these theories—strongly held by Mr. Symons, but with which we may not further concern ourselves—that he consecrates one of his longest essays to Yvette Guilbert, an artist with whose performances we are unfamiliar, but who from the first moment he saw her struck him as "exquisite," an expression stronger than he often employs. Of her he says:—

"There is not a touch of sensuality about her, she is neither contaminated nor contaminating by what she sings; she is simply a great, impersonal, dramatic artist who sings realism as others write it."

When by the side of this we read what is said of the music of Mr. Arnold Dolmetsch and the acting in 'The Geisha and the Knight' of Sada Yacco, of whom he writes:

"The whole woman dies before one's sight, life ebbs visibly out of cheeks and eyes and lips; it is death as not even Sarah Bernhardt has shown us death."

We recognize how inherent in the symbolist

is the preference of suggestion to realization.

Concerning M. Rostand and Mr. Stephen Phillips, in the former case especially, the views expressed are the more welcome in consequence of being opposed to the general vote. In speaking of 'The Paris Music-Hall' Mr. Symons surprises us by affirming that England is the true country of the music-hall, "the only country in which it has taken firm root and flowered elegantly." We must accept this conclusion on the authority of the writer. But we notice that the preference of Mr. Symons for London music-halls over those of Paris is not very warm, since it does not extend beyond finding the English artists, on the whole, the less objectionable. In the case of the one Frenchwoman belonging to "the halls" who is mentioned with praise, it is said that the amusement of the piece was derived from the "indiscretions of the costumes and the piquant changes of the scenery."

Among works of its class, 'Plays, Acting, and Music' is entitled to a foremost place. It is dedicated to Maeterlinck, "in friendship and admiration," and is illustrated by portraits of the special objects of admiration. Among these figures not a single English artist. Duse serves as frontispiece, the other portraits consisting of Ysaye, Georgette Leblanc, Sarah Bernhardt, Coquelin Aîné, Réjane, Jane Hading, Wladimir von Pachmann, Sada Yacco, and Yvette Guilbert. We should have been thankful for an index.

THE 'BIRDS' OF ARISTOPHANES AT CAMBRIDGE.

Just twenty years ago I had the pleasure of recording in these columns the first performance of the 'Birds' of Aristophanes at Cambridge, and now, after so long an interval, I have to speak of its successful revival during the past week (November 24th to 28th). In 1883 it seemed proper to discuss the general question of the possibility of reproducing Greek comedy on the modern stage. Now that it has been abundantly proved, not only by that first Cambridge experiment, but also by later renderings at Oxford of the 'Frogs' and at Cambridge of the 'Wasps,' that, in spite of changed conditions and the necessary loss in the effect of contemporary allusions, the rich humour and immortal gaiety of Aristophanes still have power to touch the playgoer of to-day, it seems superfluous to say more on this subject. It is sufficient to congratulate all concerned in the recent revival on providing those who had the privilege of seeing it with a most delightful entertainment.

To come to the details of the performance, Mr. J. T. Sheppard deserves the highest praise for his rendering of the part of Peithetairos. If at times his articulation left something to be desired, he entered with the utmost spirit into the humour of the character, and was the perfect embodiment of the bustling, quick-witted Athenian who was bent on restoring the ancient kingdom of the birds, with the evident design of himself playing the leading part. His energy throughout was irresistible and his by-play excellent. Particularly effective was his working up in the episode in the first act of the passage in which he represents to the birds how much they had fallen from their high estate, and gains once and for all their full sympathy in his schemes of restoration. He was well seconded by the Euepides of Mr. Richmond, who, while properly lacking in his colleague's vivacity

and initiative, played up to him skilfully, and interpolated his own comments and suggestions with humorous fatuity.

Of the minor characters Mr. Gaye made an admirable Hoopoe, and Mr. Eisdell sang the 'Song of Invocation to the Nightingale' with real charm. The Hon G. W. Lyttelton both looked and bore the part of Heracles with excellent effect. Of the various characters who proffer their services in establishing the Cloud Cuckoo City, and constantly interrupt Peithetairos in his sacrifice, special commendation was due to the Poet of Mr. H. E. Hale. Mr. Tregoning made an effective Iris, and Mr. R. H. A. Storrs was excellent in the part of Prometheus.

The Chorus, as on the last occasion, contributed largely to the success of the performance, and both their singing and dancing showed evidence of most careful training. Their evolutions were graceful and effective, and the by-play of the individual birds was humorously appropriate. How far such realism was in keeping with dramatic practice in ancient Athens is open to question, but it certainly added to the living interest of the performance, and could, I think, to a large extent, be justified by the text. Here and there, no doubt, there was exaggeration. The two cocks were rather too much in evidence, and the eagerness of certain birds to pick up the fragments of the sacrificial offering was somewhat overdone, but after all this was a venial excess and testified to the enthusiasm of the players. To Mr. F. C. S. Carey, who doubled the part of owl with the leader of the Chorus, great credit is due for his humour and alertness throughout, and his delivery of the great Parabasis, for which Sir Hubert Parry had provided a new and delightful musical setting, with humorous reminiscences of certain modern composers, was quite admirable. It is interesting to know that Mr. Carey, besides being organist at Clare College, is the first holder of the scholarship for composition founded at the Royal College of Music in memory of the late Sir George Grove.

The bird dresses were decidedly more successful than on the former occasion, and indeed could hardly have been surpassed for beauty and accuracy. A light gauzy material was used for the wings, and being carefully painted by Mr. Hemsley, under the skilled direction of Prof. Newton, they reproduced the effect of feathers in a wonderful way. The wings were managed most skilfully, and where occasion offered the grouping reached a high point of beauty, largely enhanced by the fine choice of colours. In all these respects the highest credit is due to the stage-management of Mr. H. J. Edwards and Mr. Walter Durnford, and to the ripe dramatic experience of Mr. J. W. Clark. Mr. Hemsley, too, must be congratulated upon his painting not only of the wings, but also of the scenery, which left nothing to be desired.

Comparing the performance as a whole with that of 1883, one may say, without hesitation, that a higher level was reached of all-round excellence. Such an advance is the natural result of the fuller experience gained from a long succession of Greek plays, each adding something to the tradition and to the sureness of touch in interpreting the spirit of ancient drama. In one respect only was there any sense of loss, in the absence in the new theatre of the lower stage, which in the old house allowed somewhat greater freedom to the evolutions of the Chorus. But even here the loss was minimized by the skilful use made of the space available.

A last word must be said of Sir Hubert Parry's brilliant music, which enters so fully both into the humorous and poetic sides of the great comedy. Its sparkling vivacity and graceful melody came with all its old freshness and charm after an interval of twenty years, and had no small share in the pleasure which this

revival must have afforded to all who were present. The pity is that such music should be heard only on the rare occasions when the play to which it is wedded can be put on the stage.

The composer himself conducted on the first night, and received, as he deserved, a great ovation. Afterwards the baton was in the competent hands of Dr. Wood, who had so admirably trained the Chorus.

'UNDER THE CANOPY.'

We give the main argument of a long letter from Mr. Hatton concerning the use of his novel 'By Order of the Czar,' referred to last week. He writes:—

"Mr. Isaac Cohen, it seems, gave Mr. Hewson a commission to write for the Pavilion Theatre a Jewish play. In his letter to you Mr. Hewson omits to mention that, at the same time, Mr. Cohen advised him to read 'By Order of the Czar.' He does not, probably, know that when I went to see the play, and objected to it, Mr. Cohen expressed his great surprise that Mr. Hewson had not asked my permission to dramatize the book. The two scenes, Petticoat Lane and the Jewish wedding, excellently realized by the stage-manager, are Mr. Hewson's. As for the play, in its construction, characters, incidents, and sequence of events, it is a reflex of my book. The heroine (even to her title of 'Queen of the Ghetto'), the tyrannical governor, the scene in his office, the Jewish spy, the false letter, the heroine's defence of herself, her plot of vengeance, her appearance in London highly placed, the luring of the governor to his death in her rooms, the revelation of herself in her maidenly dress of the Ghetto; these and other incidents and characters originate with me, though they are painfully travestied in Mr. Hewson's play. And they are not historical, but purely imaginary—my own invention, with, however, the truthful background of a Russian village on the eve of and during an anti-Jewish riot and massacre. The peaceful condition of the Ghetto at the out-set, which makes for contrast with the stormy scenes that follow, is equally my own invention. The massacre was only too true an event, though belonging to another district."

Dramatic Gossip.

As a study of Maxim Gorki's methods and views, 'The Lower Depths,' which constitutes the latest production of the Stage Society, has interest. As an entertainment the whole, which was given on Sunday evening at the Court Theatre, and on Monday at the Great Queen Street Theatre, leaves almost everything to be desired. Characters, incidents, dialogue, exits, and entrances do not make a play. Whether 'The Lower Depths' is to be looked on as a sermon or a treatise in political economy may be disputed. Whatever it may or may not be, it is not a play. Its characters are admirably drawn, and as a picture of human wreckage the whole is appalling in verisimilitude. The aristocrat avowing the fraud on Government which has driven him to herd with criminals and social lepers, and claiming and being accorded a sort of distinction among his fellows on the strength of the position he has once held; the actor brought by chronic alcoholism to destitution, the thief who has always been what he is and had no chance of being other, the degraded soldier, the loafer, the harlot, are painted with superb realism; but there is no action, scarcely even a collision of interests. At one moment it seems as if a fierce struggle and conflict of passion were to animate the whole; but this flickers out and expires. Dregs of humanity meet in a species of doss-house, wrangle, gamble, cheat, dispute, despair, and die, all in a sort of purposeless fashion, drifting continually on to the stage or off it in a manner so vacuous and inept that we are driven to believe that their very shiftiness and unconcern are intended to show their want of moral or physical stamina. Noise of fierce quarrel is heard without, and one short and not very conceivable struggle on the stage ends in murder. A single

benevolent moralist and philosopher, played by Mr. James Welch, tries to effect some reformation, but abandons his purpose, and drifts aimlessly away. Such moral as there is inculcated by him. It is a species of worship of humanity in the abstract. Out of all these failures the real man is to be anticipated or obtained. We fail to find any characteristically Russian atmosphere, and though we have no fault to find with individual interpretations, the performance was poor and shallow. The effect upon the audience as a whole was depressing. So far as the stage is concerned, Gorki has yet to be set before the London public.

As a Christmas entertainment Mr. Bouchier has produced at the Garrick 'The Cricket on the Hearth,' an adaptation by Dion Boucicault of Dickens's Christmas book so named, which first saw the light at the Adelphi in April, 1862, with Mr. Toole as Caleb Plummer, thenceforward one of his principal parts. Very far was this from being the first rendering. Warned by previous experiences, Dickens handed the proof-sheets of his story to Albert Smith, who constructed from them what was called an authorized version, and produced it at the Lyceum on the same day in 1845 that witnessed the appearance of the book. In this the principal parts were played by Mr. and Mrs. Keeley, and their daughter Mary, subsequently the wife of the adapter. Other renderings followed rapidly at East and West End theatres, Farren and Webster being among the exponents of Caleb Plummer, and Edward Wright and Buckstone among those of Tilly Slowboy. In the present revival much stress is laid upon scenes of fairy revelry, and upon visions in which a portion of the action is exhibited. What is most interesting in the entertainment is the assumption by Mr. Arthur Bouchier of the part of Caleb Plummer. Mr. Bouchier's recent performances have been distinguished by a species of suave benignity which is in the present instance complemented by some genuine tenderness. Passing over the more showy part of Mary Peerybingle, otherwise Dot, which is agreeably played by Miss Jessie Bateman, Mrs. Bouchier (Miss Violet Vanbrugh) enacts the blind dreamer Bertha, which in her hands assumes a prominence not always assigned to it. Bertha loses a little in vraisemblance by being less girlish than she has sometimes appeared. Miss Vanbrugh, however, assigns her much intensity. The only other important representation is the John Peerybingle of Mr. J. H. Barnes, which is appropriately robust and rubicund.

The latest exponent of Magda is Miss Olga Nethersole, who was seen in London in the part for the first time at the Coronet Theatre on Tuesday night.

AFTER a run far longer than we anticipated, 'The Tempest' is withdrawn from the Court Theatre with the close of the present week.

In the production at Drury Lane of 'Humpty Dumpty,' by Mr. Hickory Wood and Mr. Arthur Collins, the rehearsals of which are at present in progress, a return which is made to old methods has all the air of an innovation. Instead of being played by a low comedian, Humpty Dumpty, the heroine, whose fate is connected with the egg she symbolizes in some fashion such as that which attends 'the Luck of Eden Hall,' is played by Miss Louise Willis.

A GERMAN rendering of the 'Candida' of Mr. George Bernard Shaw has been produced at the Schauspiel-Haus, Dresden.

TO CORRESPONDENTS.—R. E. F.—A. K.—received.

A. E. H.—Not suitable for us.

L. H. I.—Received too late.

M. St. C.—We do not undertake to answer such questions.

No notice can be taken of anonymous communications.

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